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ON PUBLIC EXHIBITION FROM FRIDAY, FEBRUARY TWELFTH
[WEEK DAYS 9-6 P.M.—SUNDAY 2-5 P.M.]

THE ART COLLECTIONS

OF THE LATE

VISCOUNT LEVERHULME

[PART TWO]

PAINTINGS

TO BE SOLD BY ORDER OF THE EXECUTORS
AT UNRESERVED PUBLIC SALE
WEDNESDAY, THURSDAY, FRIDAY EVENINGS
FEBRUARY SEVENTEENTH, EIGHTEENTH, NINETEENTH
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
MITCHELL KENNERLEY [PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1926

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No. 6

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Prefix. SC | Time handed in. 6.44am | Office of Origin & Service Instructions. Newyork 12nd | Words. 46

-LCO- William Roberts 69 Parkhill Clapham Pk Ldn

Sale above my expectations stop Success assured stop Wish you were here to see Crowds and enthusiastic bedding stop if you wish announce Clawson for may stop have been too busy to announce here stop best regards

Mitchell Kennerley

THE LEVERHULME PICTURES.

OVER £22,000 REALISED AT THIRD DAY OF SALE.

NEW YORK, Saturday.

On the third day of the sale of pictures belonging to the Leverhulme collection the total amount realised was £22,129. The highest price paid was £1750 for "The Annesley Children," Sir M. A. Shee, sold to Governor Fuller, Massachusetts. Raeburn's "Portrait of Sir Brooke Boothby" was sold for £1200. Reynolds's "Venus and Cupid," a figure of Venus reclining on a cushion in a landscape and looking at Cupid peeping through trees, was sold to Scott and Fowles for £1050.

Two other Reynolds, a "Portrait of Miss Sarah Ann Falkiner" and "A Gypsy Boy," brought £750 and £520 respectively. "A Sea Spell," by Dante Gabriel Rossetti, was bought by Scott and Fowles for £850.—Central News.

THE LEVERHULME SALE.

22.2.26

£206,457 REALISED SO FAR.

FROM OUR OWN CORRESPONDENT.

NEW YORK, Sunday.

So far, the sale of the late Lord Leverhulme's art collection, shipped from The Hill, Hampstead, to New York, has netted, for furniture, paintings, tapestries, and porcelains, the sum of £206,457.

One hundred and sixty-three porcelains, mostly English and Chinese, were yesterday sold for £8,657. The highest bid of the day was £620, made by Mr. Frank Partridge for a Chinese vase in green and yellow aubergine, which dates back to 1665.

Buyers came from all parts of the United States. Several purchases went to Chicago and others to Grand Rapids, Michigan, whose scientific museum acquired a number of porcelains.

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11/10/25.

TO BE SOLD BY AUCTION
AT UNRESERVED PUBLIC SALE
WEDNESDAY, THURSDAY
FRIDAY EVENINGS
FEBRUARY SEVENTEENTH, EIGHTEENTH, NINETEENTH
AT EIGHT-FIFTEEN

ORDER OF SALE

WEDNESDAY EVENING	NUMBERS 1-108	£17,396
THURSDAY EVENING	NUMBERS 109-204	£29893
FRIDAY EVENING	NUMBERS 205-296	£25184
		72480

CARDS OF ADMISSION TO THE SALE, EACH OF WHICH WILL ADMIT ONE PERSON ONLY, MAY BE OBTAINED UPON WRITTEN APPLICATION WHICH MUST SPECIFY THE DAY OF THE SALE AS THE ADMISSIONS ON EACH DAY WILL BE LIMITED TO THE CAPACITY OF THE SALES-ROOM

ON PUBLIC EXHIBITION FROM FRIDAY, FEBRUARY TWELFTH

THE ART COLLECTIONS

OF THE LATE

VISCOUNT LEVERHULME

[PART TWO]

PAINTINGS

TO BE SOLD BY ORDER OF THE EXECUTORS
THE RIGHT HONOURABLE WILLIAM HULME, VISCOUNT LEVERHULME
HAROLD ROBERT GREENHALGH
FRANCIS D'ARCY COOPER
JOHN McDOWELL

THE ANDERSON GALLERIES
MITCHELL KENNERLEY [PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1926

CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

If accounts are not paid and purchases removed within twenty-four hours of the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, any sum deposited as part payment shall be forfeited, and The Anderson Galleries, Incorporated, reserve the right to resell the lot or lots by either private or public sale, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter, together with all expenses incurred. This condition shall be without prejudice to the right of this Company to enforce the sale contract and collect the amount due without such resale, at its own option.

The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries make no charge for executing orders for their customers and use all bids competitively, buying at the lowest price permitted by other bids.

A Priced Copy of this Catalogue may be obtained for Six Dollars

THE ANDERSON GALLERIES, INC.
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250 CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. HAROLD THOMPSON

LORD LEVERHULME was first, last and always a collector of English art. This is a great collection of English paintings and is as completely representative of the English eighteenth century as his great collection of English furniture.

Some of the important numbers were described for our catalogue in London by Mr. William Roberts, author of standard works on George Romney, John Hoppner and Francis Wheatley, and art critic to The Times, London. The pictures catalogued by Mr. Roberts include Numbers 27 by John Constable; 44, 45 and 46 by Francis Cotes; 52 by David Cox; 69, 70 and 71, three paintings of the early English school; 104, 105 and 106 by Gainsborough; 123 by Harpignies; 145, 146, 147 and 148 by John Hoppner; 155, 156, 157 and 159 by Sir Thomas Lawrence; 162 by Gordon Lawson; 164 by Leader; 174 by Linnell; 188, 189 and 197 by George Morland; 201 and 203 by William Müller; 206 by Nasmyth; 209 by John Opie; 220 by Sir Henry Raeburn; 223, 224 and 225 by Sir Joshua Reynolds; 223 by Romney; 245 and 246 by Sir Martin Archer Shee; 268 by Troyon and 285 by Francis Wheatley. The autograph descriptions of these numbers accompany the pictures.

MITCHELL KENNERLEY

THE HILL
VIEW OF THE MODERN PICTURE GALLERY
WITH PAINTINGS BY BURNE-JONES, TROYON, LEADER, ROSSETTI, ORPEN, ETC.

FIRST SESSION

NUMBERS 1-108

SIR LAURENCE ALMA-TADEMA, R.A., O.M.
ENGLISH, 1836-1912

Alma-Tadema was born in Friesland. Although he showed promise in drawing as a boy, he was trained for the bar. He found, however, that his true métier was painting and, while at first he encountered a certain amount of difficulty and discouragement, he attained success much earlier than is usual, and, when only twenty-five years old, was awarded the Gold Medal for Painting at the Royal Academy at Antwerp. Later he won high Medals and Orders from every cultured country. He devoted much time to historical research, which ensured the absolute accuracy of his paintings of Greek and Roman Antiquities, the romantic spirit of his pictures being invariably backed by sound knowledge of the subject and period represented.

1 **GOLD FISH**
A marble pool, with golden carp swimming on its surface, in a terrace of mosaic; near its edge, on a tiger-skin, a girl reclines at full length, stretching out her hand to feed the fish.
Canvas. Signed "L. Alma Tadema, Opus CLI". *Height,* 13 *inches; width,* 28½ *inches.*

SIR LAURENCE ALMA-TADEMA, R.A.
ENGLISH, 1836-1912

2 **THE SIESTA**
An Italian terrace, with groups of reclining figures.
Panel. Signed and dated, "L. Alma-Tadema, 1873". *Height,* 6½ *inches; width,* 18½ *inches.*
Exhibited at the Royal Academy Winter Exhibition, 1913.
From the Collection of C. J. Harris, Esq., of Holly Lodge, Denmark Hill, London, England.
Etched by Leopold Lowenstane.

SIR LAURENCE ALMA-TADEMA, R.A.

ENGLISH, 1836-1912

3 **PREPARATIONS IN THE COLOSSEUM**

A segment of the vast circle of seats overlooking the arena; in the background figures of girls; in the foreground, between two smoking braziers, a figure of a woman, clad in a leopard-skin and with an ivy wreath on her temples, standing behind a marble bench on which fruits are heaped.

Canvas. Signed "L. Alma-Tadema, Op. cccc viii". Height, 60 *inches; width,* 31 *inches.*

Exhibited at the Canadian National Exhibition, Toronto, 1924.

Purchased at the Artist's Sale, 1913. June 11, 9708 Gi

Exhibited at the Royal Academy Winter Exhibition, 1913.

The Painter's Last Work.

[SEE ILLUSTRATION]

PIERRE BILLET

CONTEMPORARY FRENCH

Billet was born in the north of France; he is well-known as a painter of simple and realistic subject pictures.

4 **THE SHEPHERDESS**

A peasant girl, standing in a landscape with sheep, in the light of the evening sun. 1884

Canvas. Signed "Pierre Billet"; dated 1886. *Height,* 15¾ *inches; width,* 12¾ *inches.*

From the Collection of J. Staats Forbes, Esq., 1916. June 2, 1480

PREPARATIONS IN THE COLOSSEUM
BY SIR LAURENCE ALMA-TADEMA, P.R.A., O.M.

[NUMBER 3]

A VIEW ON THE SEINE
BY RICHARD PARKES BONINGTON

[NUMBER 5]

RICHARD PARKES BONINGTON

ENGLISH, 1802-1828

£300

5 **A VIEW ON THE SEINE**

On the right, the river bank, with trees and undergrowth; and, on the river, a barge and a small boat with figures.

Panel. Height, 11 *inches; width,* 15½ *inches.*

Purchased at Prince Anatole Demidoff's Sale in Paris, 1870, by the Marquess of Hertford.

From the Collection of Joseph Gillott, Esq., 1872.

Purchased at the sale of the Collection of James Orrock, Esq., R.I., 1904. 185 gs

Exhibited at the Dowdeswell Gallery, 1894.

On the back are pasted the highly laudatory notices of this picture which appeared in the press when it was on view at the Dowdeswell Gallery, and also an envelope, addressed to John Chapman, the painter, dated 1870, with a note as to the price paid at the Demidoff Sale.

Mentioned in W. Roberts, "Memorials of Christie's", Vol. 1, page 216.

[NUMBER 6]

RICHARD PARKES BONINGTON
ENGLISH, 1802-1828

6 **WAGGON ON THE SANDS, NORMANDY**
A typical Norman waggon, drawn by three horses, with a man leading them, and a peasant woman, in a red cloak, leading a heavily laden pony.
Panel. Height, 7 *inches; width,* 10 *inches.*

[SEE ILLUSTRATION]

RICHARD PARKES BONINGTON
ENGLISH, 1808-1828

7 **CHATEAU OF THE DUCHESSE DE BERRI FROM THE GARONNE**
The river, with wooded banks, in the foreground; the château in the centre of the background.
Panel. Height, 9½ *inches; width,* 14¾ *inches.*
From the Joseph Collection.
From the Collection of James Orrock, Esq., R.I., 1904. 68 57, 300
Illustrated in Sir Walter Armstrong, "Art in Great Britain and Ireland", Fig. 396.
On the back are press notices, dated 1895, favorably mentioning the picture, then on view in an Exhibition.

[NUMBER 8]

RICHARD PARKES BONINGTON

ENGLISH, 1808-1828

8 **TWO FISHERWOMEN**

Seated on the seashore, with a child by their side, mending a net. *Canvas. Height,* 12½ *inches; width,* 17¾ *inches.*

[SEE ILLUSTRATION]

GEORGE HARRY BOUGHTON, R.A.

ENGLISH, 1833-1905

Boughton was born in Norfolk, England, but, as a child, was brought to America; he returned to England to study art in 1853, *but later came again to New York, where his work attracted considerable attention. In* 1859 *he went to Paris for two years, returning to London in* 1861.

9 **PRISCILLA**

Panel. Signed and dated "G. H. Boughton, 1880". *Height,* 10 *inches; width,* 6 *inches.*

Presentation picture to Mrs. Alma-Tadema.

From the Collection of Sir Laurence Alma-Tadema, R.A., 1913. LOT 568.

[NUMBER 10]

FRANK BRANGWYN, R.A.

CONTEMPORARY ENGLISH

£350

Born at Bruges; a painter, the value of whose work has been signalized by the bestowal of orders and honors in practically every civilized country.

10 **CINERARIAS**
Masses of flowers in white and colors on a dark background.
Canvas. Initialled and dated "F.B. 1822". *Height,* 42 *inches; width,* 46 *inches.*

[SEE ILLUSTRATION]

EDITH RUBY BREWS

CONTEMPORARY ENGLISH

11 **THE NEWSPAPER BOY: THE COSTER GIRL**
A pair of studies of heads of London "types".
Canvas. Signed and dated "R. Brews, 1923". *Height,* 17½ *inches; width,* 13½ *inches.*

SIR EDWARD COLEY BURNE-JONES, BART., R.A.

ENGLISH, 1838-1898

Edward Coley Burne-Jones was born in Birmingham. Originally destined for the Church, he went up to Oxford in 1852, *where he met William Morris, whose friendship he retained throughout the whole of his life. He was a Celt to the finger-tips—dreamy and imaginative. Absorbed in literature, especially of an allegorical or romantic nature, his first serious essay in the realm of art was a set of pen-and-ink illustrations for a volume of Ballads on the Fairy Mythology of Europe. Except to a very small coterie none of his work was known until* 1877, *when he exhibited some pictures at the Grosvenor Galleries. They were at once the subject of discussion and controversy, which continued until* 1889, *when Messrs. Agnew bought the famous "Briar Rose" series and exhibited them at their Galleries—"A masterpiece in colour, design and execution which it is no rash prophecy to say, ensures the artist's immortality as long as paint and canvas hold together." The four exquisite pictures silenced criticism and, as long as they were on view, crowds flocked daily to see them. In the same year the French Government made him a Chevalier of the Legion of Honour and in* 1894 *Queen Victoria, on the advice of Gladstone, created him a Baronet. His motto—"Sequar et Attingam"—was prophetic. In all humility, with absolute fidelity and truth, he "followed and attained" the vision of his dream.*

This is the first time that a collection of his works has been offered for sale in America, although during his lifetime he had American admirers, notably Professor Charles E. Norton of Harvard University, whose daughter's portrait was painted by Burne-Jones. The studies, as do the finished pictures, serve to show with what patience and care his work was done, so that he could offer nothing less than his best.

12 **THE ROSE BOWER**

A female figure, half-length, holding a book; in a setting of roses against a gold background.

Canvas. Initialled and dated "B. J. 1862". *Height,* 27 *inches; width,* 21 *inches.*

From the Collection of Captain Spender Clay.

[SEE ILLUSTRATION]

THE ROSE BOWER
BY SIR EDWARD BURNE-JONES

[NUMBER 12]

SIR EDWARD COLEY BURNE-JONES, BART., R.A.

ENGLISH, 1838-1898

13 **THE PRINCESS CHAINED TO THE TREE**

From the Legend of St. George and the Dragon.

Canvas. Initialled and dated "E.B.J. 1866". *Height,* 41 *inches; width,* 37 *inches.*

Exhibited at the International Exhibition of Fine Arts at Munich, 1897.

Exhibited at the New Gallery Winter Exhibition, London, 1898-9.

From the Collection of C. J. Goldmann, Esq.

In 1865 Burne-Jones was commissioned by Mr. Birket Foster to paint a set of seven panels depicting the story of St. George for his dining-room at Witley. The present picture is No. 5 of the series, where the Princess, having drawn the fatal death sentence, has been chained to the tree to await the coming of the dragon—the maidens in the background, turning with looks of commiseration as they depart, leaving her to her fate.

Autograph Note on the back of the picture—*"If this picture ever needs to be re-varnished, it must be with pure mastic varnish—only.*

Edward Burne Jones, 1895."

SIR EDWARD COLEY BURNE-JONES, BART., R.A.

ENGLISH, 1838-1898

14 **HILL FAIRIES**

A group of female figures descending steps hewn out of a rocky hill-side; in attitudes of expectancy. A study in monochrome for Burne-Jones' great picture "Avalon", on which he worked for seventeen years, and which was unfinished at his death.

Canvas. Height, 72 *inches; width,* 24 *inches.*

Purchased at the Sale of the works of the artist at Christie's, 1919.

Lot since 15 [illegible] 1898 in the 1919 sale £80 gs.

SIR EDWARD COLEY BURNE-JONES, BART., R.A.
ENGLISH, 1838-1898

15 **WOOD NYMPHS**
A group of five figures, in a rocky landscape, with a small stream. A study in monochrome for the picture "Avalon".
Canvas. Height, 72 *inches; width,* 24 *inches.*
Purchased at the Sale of the works of the artist at Christie's, 1919.

SIR EDWARD COLEY BURNE-JONES, BART., R.A. £280
ENGLISH, 1838-1898

16 **THE GARDEN OF PAN**
Shepherd and shepherdess, seated by a stream, listening to the piping of Pan. A design for the larger picture which was exhibited at the Grosvenor Galleries in 1887.
Canvas. Height, 60 *inches; width,* 73 *inches.*

Artists sale 5/6/19 Lot- 178, 620 gns

SIR EDWARD COLEY BURNE-JONES, BART., R.A.
ENGLISH, 1838-1898

17 **SPES**
A nude female figure, behind prison bars, gazing outwards over her shoulder at the dawn; holding a spray of apple blossom. Unfinished.
Canvas. Height, 84 *inches; width,* 32 *inches.*
Purchased at the Sale of the works of the artist at Christie's, 1919. 5/6/19, 50 gns.

LUDOVICUS ANTONIUS CAROLUS

BELGIAN, 1814-1865

18 THE LETTER

An interior, with a lady seated at a writing desk and a cavalier standing behind her.

Panel. Signed and dated "L. Carolus, '51". Height, 18 *inches; width,* 14½ *inches.*

GIOVANNI BATTISTA CIPRIANI, R.A.

ANGLO-ITALIAN, 1727-1785

Cipriani was born in Florence, but passed practically the whole of his life in England. He designed the Diploma of the Royal Academy in 1786. *Many of his works were engraved, some by his compatriot, Bartolozzi. He was a great master of form and his women are considered unsurpassable.*

18A PARIS AND ŒNONE

A wooded slope; Paris, with his Phrygian cap, leaning in an attitude of dejection on his shepherd's crook; Œnone leaning towards him, striving to comfort him, weeping. The tree trunk behind them carved with the words "Paris, Inoni, vivi . . . "

Canvas. Height, 77 *inches; width,* 56½ *inches.* vec 1.

From the Collection of the Countess of Abney, 1922.

DO 146 [SEE ILLUSTRATION]

GEORGE CLAUSEN, R.A.

CONTEMPORARY ENGLISH

A well-known painter of landscapes and rural scenes; his works are exhibited regularly at the Royal Academy, London.

19 HAYRICKS

A study of a hayfield.

Canvas. Signed "Clausen". Height, 9½ *inches; width,* 10½ *inches.*

PARIS AND ŒNONE
BY GIOVANNI BATTISTA CIPRIANI, R.A.

[NUMBER 18A]

ABINGDON-ON-THAMES
BY VICAT COLE, R.A.

[NUMBER 20]

VICAT COLE, R.A.

ENGLISH, 19TH CENTURY

20 **ABINGDON-ON-THAMES**

A view of the river at the foot of the bridge, the inn and the church in the background. On the hatch of a barge which is moored in the foreground is inscribed "Vicat Cole, Abingdon".

Canvas. Initialled and dated "V.C. 1882". *Height,* 43½ *inches; width,* 71 *inches.*

From the McCulloch Collection. 1913.3608

Exhibited at the Royal Academy, 1882.

Stolen 7 L Valuum

[SEE ILLUSTRATION]

WILLIAM COLLINS, R.A.

ENGLISH, 1788-1847

Collins was born in London; in forty years he exhibited one hundred and twenty pictures, chiefly landscapes and incidents of everyday life, at the Royal Academy, London.

21 **OUT OF SCHOOL**

The exterior of a village school, with boys playing leapfrog.

Canvas. Height, 10½ *inches; width,* 15½ *inches.*

KATHERINE M. COLLS

CONTEMPORARY ENGLISH

22 **ALGECIRAS**

A view of a green undulating plain, with blue mountains in the distance.

Panel. Signed "K. Colls". Height, 7½ *inches; width,* 9 *inches.*

A COTTAGE BY THE RIVER
BY JOHN CONSTABLE

[NUMBER 23]

JOHN CONSTABLE, R.A.

ENGLISH, 1776-1837

Constable was born at East Bergholt, in Suffolk. In his lifetime he never attained any success in England, but posterity has fully vindicated his claim to be the founder of a new school of landscape painting. He was faithful to his own ideal of art and adhered to it in the face of merciless criticism. His first breath of fame came from France, where the freshness and simplicity of his style made a profound impression, which was acknowledged by the French critics, and he was awarded a Gold Medal by King Charles X. His work has had profound influence upon painters, and in France particularly his lesson was early learnt by some of the great impressionists.

It is interesting to note that a hitherto unknown picture by Constable has recently been discovered in London—a canvas 60 x 44 *inches, giving a broad vision of Dedham Lock, Suffolk. The discovery was made by Mr. Coghlan Briscoe, chairman of the Dublin Municipal Gallery of Modern Art, who saw the canvas in a salesroom, and recognized beneath the layers of dirt and old varnish the brushwork of the master. When the picture was cleaned, the signature and date—"John Constable,* 1819*"—became legible. The varnish had preserved the colors in the painting remarkably, and Mr. Briscoe has refused, it is said, a four-figure offer—in pounds sterling—for his discovery. Curiously enough, it was a picture of Dedham Vale that first brought the artist's name prominently before the public.*

23 **A COTTAGE BY THE RIVER**
With a woman hanging out clothes to dry, and some elm trees at the side.
Canvas. Signed "John Constable, London". Height, 7½ *inches; width,* 12 *inches.*

[SEE ILLUSTRATION]

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

24 **THE RUINS OF NETLEY ABBEY**
Canvas. Height, 11 *inches; width,* 8½ *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

25 **A LANE WITH OVERHANGING TREES**
With a figure of a man walking, wearing a scarlet scarf.
Panel. Height, 7½ *inches; width,* 5½ *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

26 **NEAR EAST BERGHOLT**
A landscape with a mansion, figures, and cattle.
Panel. Height, 8¾ *inches; width,* 11 *inches.*
From the Collection of G. Harland-Peck, Esq.

JOHN CONSTABLE, R.A.

ENGLISH, 1776-1837

£200

27 **ARUNDEL**

A magnificent view from the Brighton Road of Arundel and the Castle, with the Valley of the Arun in early autumn. In the background are seen three youths, one seated on a donkey, the others on the trunk of a fallen tree; on the left is a road leading around a wood, and along which a shepherd with his dog is driving a flock of sheep; another flock is seen on rising ground on the right; in the distance is the river Arun, winding its course through the valley, and beyond, the town of Arundel with a Castle amidst trees.

Canvas. Signed in lower left hand corner: "Jno Constable, Arundel". Height, 44 inches; width, 55½ inches.

From the Collections of Lady Mary Marcia Elphinstone, and James Orrock, Esq., from whom it was acquired by Lord Leverhulme.

Exhibited at the New Gallery, London, 1897-8, No. 199 (James Orrock).

Illustrated in Byron Webber, "James Orrock, R. I.", 1903, Vol. II, page 155.

From a label pasted on the back of the frame it appears that this fine picture was once in the possession of Thomas Agnew, Carver and Gilder, Exchange Street, Manchester—this would be during the earlier half of the last century.

Constable exhibited no picture of Arundel at the Royal Academy or the British Institution; so far as can be discovered from the respective cataloguers. We know from his biographers that he visited his friend George Constable at Arundel in July, 1834, and he was working on his picture of Arundel Mill and Castle (now in the Collection of Mr. Libby of Toledo, Ohio) at the time of his death. The Leverhulme picture dates from about 1834-37, and ranks as one of his masterpieces.

[SEE ILLUSTRATION]

ARUNDEL
BY JOHN CONSTABLE, R.A.

[NUMBER 27]

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

28 **A COUNTRY LANE**
Overshadowed by trees, with a man driving a cart along it.
Panel. Height, 5½ *inches; width,* 4 *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

29 **A LANDSCAPE**
At the back of a sandy slope are some trees, in which a cottage is half-hidden; in the foreground, a boy with a scarlet cap.
Panel. Height, 6¾ *inches; width,* 10¾ *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

30 **WOODY LANDSCAPE**
With horses in a meadow, trees and a fence.
Panel. Height, 6½ *inches; width,* 9 *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

31 **LANDSCAPE**
Moonlight, with trees and a figure in the foreground.
Panel. Height, 3¾ *inches; width,* 6½ *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

32 **A FARM SCENE**
Panel. Height, 10½ *inches; width,* 8 *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

33 **AUTUMN LANDSCAPE**
A glade, with trees and a cottage.
Panel. Height, 6¾ *inches; width,* 9 *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

34 **A WOODY RIVER SCENE**
A study of the edge of a stream, with trees in full leaf.
Panel. Height, 7½ *inches; width,* 11½ *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

35 **A STUDY OF A COMMON**
With trees, a cottage, and a field.
Panel. Height, 5 *inches; width,* 6¾ *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

36 **A STUDY OF TREES**
Panel. Height, 6 *inches; width,* 4¾ *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

37 **THE EDGE OF A WOOD**
Panel. Height, 6¾ *inches; width,* 5 *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

38 **CARAVAN SCENE**
Study of caravans in a lane overhung with trees; the horses grazing.
Panel. Height, 6¾ *inches; width,* 5 *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

39 **A RIVERSIDE VILLAGE**
A winding stream, with shipping, and a small village on its banks.
Panel. Height, 7½ *inches; width,* 11¾ *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

40 **A STUDY OF TWO HORSES**
Panel. Height, 4¾ *inches; width,* 6 *inches.*

JOHN CONSTABLE, R.A.
ENGLISH, 1776-1837

41 **A WOODY LANDSCAPE**
With willows and a rustic bridge on one side, and, painted on the reverse, a landscape with a Cathedral rising from the trees in the background.
Panel. Height, 7½ *inches; width,* 5¾ *inches.*

THE SLEEPING CUPID
BY ANTONIO ALLEGRI DA CORREGGIO

[NUMBER 42]

ANTONIO ALLEGRI DA CORREGGIO

ITALIAN, 1494-1534

Antonio Allegri, commonly called Correggio, was born and died at Correggio. In 1518 *he was commissioned by the lady abbess of the Convent of San Paolo in Parma to decorate her nunnery with paintings; he executed a series of mythological subjects, which are considered the finest of all his paintings. His religious works are remarkable for their freedom from traditional conventions.*

42 **THE SLEEPING CUPID**

Full-length, lying on a couch covered with red drapery, holding his bow with a broken string; to the right, in the background, through a window, a view of a bay, with mountains.

Canvas. Height, 28 *inches; width,* 41 *inches.*

From the Collection of Harold Begbie, Esq.

[SEE ILLUSTRATION]

FRANCIS COTES, R.A.

ENGLISH, 1725-1770

One of the important painters of the eighteenth century. Although overshadowed to a great extent by Gainsborough and Reynolds, he still was commissioned by a number of the important personages of his day to paint their portraits. He was one of the original members of the Royal Academy, when it was founded in 1768.

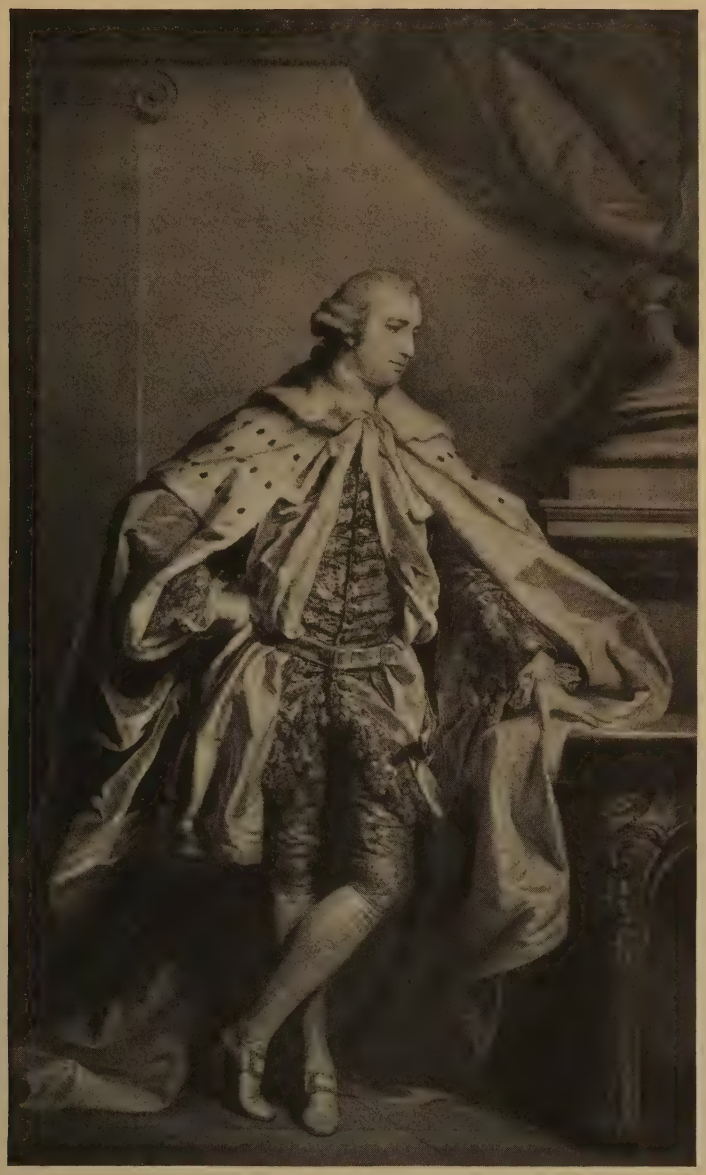
43 **PORTRAIT OF JAMES, SECOND EARL OF FIFE**

Full-length, in crimson robes, with ermine cape, embroidered coat and breeches of gold brocade, resting his left hand on a console table; architectural and red curtain background.

Canvas. Signed and dated "F. Cotes pxt. 1765". *Height,* 93½ *inches; width,* 56½ *inches.*

Sold by order of the Princess Royal, 1924. July 18, 1500

[SEE ILLUSTRATION]



JAMES, EARL OF FIFE
BY FRANCIS COTES, R.A.

[NUMBER 43]

FRANCIS COTES, R.A.

ENGLISH, 1726-1770

£350

44 **LADY MELBOURNE (?)**

Believed to be the wife of the first Lord Melbourne. Elizabeth, only daughter of Sir Ralph Milbanke, Bart., married April 13, 1769, Sir Perrison Lamb, who was created Baron Melbourne on June 8, 1770, and Viscount Melbourne in 1781; died April 6, 1818.

Three-quarter length, seated on a balcony, blue low-cut dress, pink cloak fastened on left shoulder and flowing across her lap, holding with both hands a rope of pearls, her right elbow resting on ledge of balcony, on which an antique urn is seen; red curtain background. *Canvas. Height,* 50 *inches; width,* 40 *inches.*

From Brocket Hall, Hutfield, the former residence of two Prime Ministers, Lord Melbourne, who died here in 1848, and Lord Palmerston; the house and estate were for many years let to Lord Mount-Stephen, and in recent years devolved on Admiral Lord Walter Talbot Kerr, by whose order the contents of the mansion were dispersed in March, 1923. This portrait of Cotes was No. 273 and was illustrated in the catalogue. It is there stated that it is believed to represent the wife of the first Lord Melbourne, and that is probably the case.

- 1108

[SEE ILLUSTRATION]

PORTRAIT OF LADY MELBOURNE (?)
BY FRANCIS COTES

[NUMBER 44]

FRANCIS COTES, R.A.

ENGLISH, 1726-1770

45 **COUNTESS OF SHANNON**

Catherine, eldest daughter of the Right Hon. Speaker Ponsonby, of the Irish House of Commons; married December 15, 1763, Richard Viscount Boyle, who in 1764 succeeded his father as second Earl of Shannon; died January 30, 1827.

Whole-length in a landscape, light blue dress cut low and trimmed with pink, pink jacket, greyish turban-like headdress with plume of feathers; she holds a black domino in her left hand and gloves in her right.

Canvas. Height, 88 *inches; width,* 50 *inches.*

Painted when young, about the time of her marriage.

Tooth 6/2/15 [SEE ILLUSTRATION]
£250

FRANCIS COTES, R.A.

ENGLISH, 1726-1770

46 **PORTRAIT OF A LADY**

Half-length figure of a distinguished looking lady walking to left, in greyish-white low-cut dress with short loose sleeves, slate-colored waistband and gold-colored shawl; a posy of flowers at centre of corsage, necklace with white bow at back; she is pulling on the glove of her left hand with the ungloved right; dark hair dressed high.

Canvas. Height, 35 *inches; width,* 28 *inches.*

This is one of the pictures, "The property of a Lady," sold at Christie's, December 7, 1917, No. 44, and bought by Mr. Cremetti, who sold it to Lord Leverhulme in the following year.

THE COUNTESS OF SHANNON
BY FRANCIS COTES, R.A.

[NUMBER 45]

JOHN SELL COTMAN

ENGLISH, 1782-1842

One of the most gifted painters of the Norwich School; he executed a few beautiful oil paintings, but the majority of his works are landscapes and marine pieces in water color.

47 **FISHING BOATS AND FIGURES**

Panel. Height, 4½ *inches; width,* 5 *inches.*

JOHN SELL COTMAN

ENGLISH, 1782-1842

48 **A SEASCAPE**

With fishing boats and a jetty on the right; a cloudy sky.

Panel. Height, 9¾ *inches; width,* 11¾ *inches.*

DAVID COX

ENGLISH, 1783-1859

Cox was born near Birmingham—the son of a blacksmith. His career was determined by his breaking a leg; to while away the hours of convalescence he was given a paint box and his efforts were regarded as so promising that, upon recovery, he was sent to a drawing-school. At the age of sixteen he was apprenticed to a toy-maker, for whom he painted miniatures and decorated small objects. On the death of his employer he painted scenery for the Birmingham Theatre, at that time managed by the father of Macready, the famous tragedian. In 1804 *he went to London, where he made the acquaintance of Varley, who encouraged him to devote himself seriously to painting, and in* 1813 *the seal was set on his skill and professional reputation by his election as a Member of the Water Colour Society.*

49 **A HAYFIELD**

With a stream flowing under a bridge and two men angling.

Canvas. Signed and dated "David Cox, 1852". *Height,* 9½ *inches; width,* 15½ *inches.*

From the Collection of James Orrock, Esq., R.I.

DAVID COX

ENGLISH, 1783-1859

50 **RUSTIC FIGURES**

A rural landscape, with a bridge on which a youth is standing fishing; a girl and a child standing by his side.

Panel. Signed and dated "David Cox, 1852". *Height,* 7½ *inches; width,* 11 *inches.*

DAVID COX

ENGLISH, 1783-1859

51 **A CLOUDY LANDSCAPE WITH A WINDMILL**

With fine massed foliage, and a group of cattle drinking from a stream.

Panel. Height, 7 *inches; width,* 10½ *inches.*

From the Collection of James Orrock, Esq., R.I.

DAVID COX

ENGLISH, 1783-1859

~~£50~~ £500

52 **PEACE AND WAR**

Cornfield with standing sheaves; in the centre, party of harvesters resting, pointing towards middle distance, where runs the road towards Lancaster; along the road from left to right passes a detachment of soldiers with three baggage wagons, on top of which some men are seated; beyond, thick belt of trees with Lancaster Castle on right rising above; in the distance, the waves and sea of Morecambe Bay with Cumberland and Westmorland hills beyond; blue sky with white cloud.

Canvas. Signed and dated "David Cox, 1846". *Height,* 18½ *inches; width,* 24 *inches.*

From the Collection of Joseph Gillott, Esq., April 19, 1872, No. 85; and an annonymous sale, April 29, 1911, No. 56. 950g

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887, No. 835 (by J. Cann, Jr.) ; and David Cox Exhibition, Birmingham, 1890, No. 106 (the same).

This celebrated picture was a present to a friend of the artist, a clergyman at Bromyard; later on Cox bought the picture from his friend, who was in want of funds, for £20, and he resold it to a Mr. Darby; after Cox's death Mr. Gillott bought it, with another picture, for £650. Cox is stated never to have received more than £100 for any one of his works, and yet within thirteen years of his death, "Peace and War" realized £3601-10s. at public auction!

[SEE ILLUSTRATION]

PEACE AND WAR
BY DAVID COX

[NUMBER 52]

WALTER CRANE
ENGLISH, 1845-1915

Crane was born at Liverpool, in England. He was associated with Sir Edward Burne-Jones and the later Pre-Raphaelite Movement. His best work was done as an illustrator and as a designer of wall-papers and fabrics. He was more appreciated on the Continent than in England, and was created Commendatore of the Order of the Royal Crown of Italy in 1903, *and Cavaliere of the Order of S.S. Maurizio e Lazzaro,* 1911.

53 **THE LADY OF SHALOTT**
Canvas. Initialled and dated 1862. *Height,* 10 *inches; width,* 12 *inches.*
Exhibited at the Royal Academy, London, 1862.
From the Collection of James Gresham, Esq., 1917.38 8

WALTER CRANE
ENGLISH, 1845-1915

53A **SCHWANEN JUNGFRAUEN**
The Swan Maidens of the old German Legend depicted in the act of their transformation; background of tall bulrushes and reeds.
Canvas. Signed and dated "Walter Crane, 1894". *Height,* 58½ *inches; width,* 44½ *inches.*
Exhibited at the Royal Academy.

JOHN (OLD) CROME
ENGLISH, 1768-1821

Crome was born at Norwich, England, the son of a weaver. In 1803 *he founded the "Norwich Society", of which he was elected President in* 1808; *this was the beginning of the famous "Norwich School" of landscape painters. He has been called the grandest of English landscape masters.*

54 **A VIEW IN NORFOLK** £300
The brow of a hill, down which rushes a stream, overlooking a vast expanse of wooded country with sheep; two donkeys in the foreground.
Canvas. Height, 23 *inches; width,* 18½ *inches.*

[SEE ILLUSTRATION]

A VIEW IN NORFOLK
BY JOHN (OLD) CROME

[NUMBER 54]

[NUMBER 55]

JOHN (OLD) CROME
ENGLISH, 1768-1821

55 **A STUDY OF CATTLE WATERING**
Panel. Height, 8½ *inches; width,* 10½ *inches.*

[SEE ILLUSTRATION]

[NUMBER 56]

JOHN (OLD) CROME
ENGLISH, 1768-1821

£220

56 **A LANDSCAPE**
With windmills, cottages, a pool, and a cow grazing.
Canvas. Height, 14 *inches; width,* 23½ *inches.*

[SEE ILLUSTRATION]

[NUMBER 57]

JOHN (OLD) CROME
ENGLISH, 1768-1821

£230

57 **A RIVER ESTUARY**
With barges and fishing boats, and a moonlit sky.
Panel. Height, 11 *inches; width,* 15½ *inches.*

[SEE ILLUSTRATION]

JOHN (OLD) CROME
ENGLISH, 1768-1821

58 **THE EDGE OF A WOOD**
A rural landscape, with two donkeys in the foreground.
Canvas. Height, 15½ *inches; width,* 11½ *inches.*

JOHN (OLD) CROME
ENGLISH, 1768-1812

59 **A VIEW IN NORFOLK**
Panel. Height, 3¾ *inches; width,* 6¾ *inches.*

JOHN (OLD) CROME
ENGLISH, 1794-1851

59A **THE EDGE OF A WOOD**
With two donkeys in the foreground.
Canvas. Height, 15½ x 11½ *inches.*

NORAH L. M. CUNDELL
CONTEMPORARY ENGLISH

A well known exhibitor at the Royal Academy, London. One of her paintings was purchased for the Tate Gallery, London, out of the Clarke Bequest Fund in 1923.

60 **THE LAUNDRESS**
Figure of a buxom young woman standing by an ironing board; one of a series of studies of working girls and women, the first of which —"The Cook"—appeared in the Academy of 1922, and is now at the International Exhibition at Venice.
Panel. Signed "N.L.M. Cundell". Height, 14½ *inches; width,* 11¾ *inches.*
Royal Academy Exhibition, London, 1924.

[NUMBER 61]

CHARLES FRANCIS DAUBIGNY

FRENCH, 1817-1878

Daubigny was one of the foremost of the landscape painters of the Barbizon School; water fascinated him and he painted it in all its aspects and moods. In 1866 *he visited London and took back with him sketches and studies for his picture, "The Thames at Erith", now in the Thomy-Thiery collection. He was created an Officer of the Legion of Honour.*

61 WASHING CLOTHES IN A STREAM

A group of figures on the bank of a winding stream.

Panel. Signed "Daubigny". Height, 6 *inches; width,* 13 *inches.*

From the Collection of J. Staats Forbes, Esq., 1916. 408

This picture was No. 54 in the sale that took place after the death of the painter.

[SEE ILLUSTRATION]

[NUMBER 62]

JAN DAVIDSZ DE HEEM

DUTCH, DIED 1674

Jan Davidsz de Heem was born in Holland; his paintings of still life, which generally include crystal and metal, are unequalled.

62 **STILL LIFE PAINTING**

Flowers in a glass tumbler and fruit in a tazza.

Panel. Signed "J.D. Heem ft". Height, 12½ *inches; width,* 14¾ *inches.*

[SEE ILLUSTRATION]

HENRY DAWSON

ENGLISH, 1811-1878

"He was a splendid point-draughtsman who could draw with vigour and delicacy everything in landscape and seascape art. His knowledge of English shipping, from the line-of-battleship to the Thames or Trent barge was consummate. No one, not even J. D. Harding, could draw trees more learnedly or more artistically."—James Orrock, R.I.

63 **A COAST SCENE**

With a castle on a cliff against the evening light; on the sea a ship in full sail and a rowing boat with figures.

Panel. Initialled and dated "H.D. 1860". *Height,* 7½ *inches; width,* 11½ *inches.*

ALEXANDRE FRANCOIS DESPORTES

FRENCH, 1661-1743

Famous for his oil-paintings of still life, which, ever since they were painted, have been in great demand, his work being represented in all the chief museums in Europe.

63A **STILL LIFE**

Flowers and birds in a garden; in the foreground a pond with water-lilies and ducklings; a tree, with a nest of young birds, on the right.

Canvas. Height, 9 *feet* 2 *inches; width,* 47 *inches.*

C 24/11/22 Wa 42.528

[SEE ILLUSTRATION]

PETER DE WINT

DUTCH, 1784-1849

De Wint was born in England; his father was a physician, descended from a Dutch family, which had settled in America. In "The Studio Library, English Water-Colour", one reads: "He had a peculiar power of interpreting effects of quiet atmosphere, and his unaffected love of nature gave a rare charm to everything he produced . . . The subjects which he preferred were found chiefly in the rural districts of England and particularly in Lincolnshire. He had a special affection for flat fields and marshes, and for wide stretches of country which lent themselves to the display of his unusual understanding of aerial subtleties."

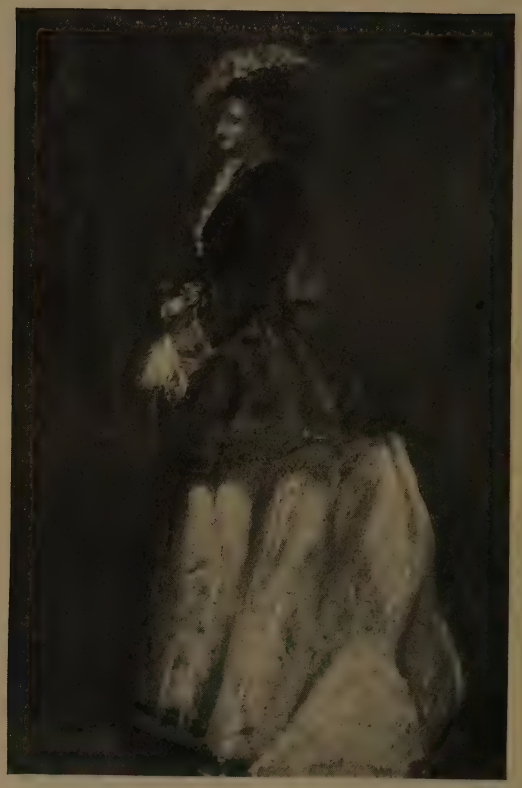
64 **LINCOLN CATHEDRAL**

A superb landscape; the river winding in the foreground, with the Cathedral silhouetted against the evening light.

Canvas. Height, 14½ *inches; width,* 21½ *inches.*

FLOWER PAINTING
BY ALEXANDRE FRANCOIS DESPORTES

[NUMBER 63A]



[NUMBER 65]

NARCISSE VIRGILE DIAZ DE LA PENA

SPANISH, 1809-1876

Diaz was born at Bordeaux of Spanish parents, both of whom died before he was ten years old. From his earliest youth he was devoted to nature study and used to steal away to sleep in the woods; he lost a leg from poison caused by the bite of an insect while doing so, and his death was caused by a viper while painting in a forest. When fifteen years of age he was employed in a porcelain factory; subsequently he studied art, but his work met with no recognition and he lived in deep poverty. The turning point in his career came when he met Rousseau, who installed him at Fontainebleau, when he quickly became famous for his landscapes and small figure pieces.

65 **A LADY PROMENADING**

Full-length; profile turned to the left, wearing a flower-trimmed hat, a green coat, with scarlet cuffs and collar and lace ruffles, and a flowing white skirt; holding a cane.

Panel. Height, 13 *inches; width,* 9 *inches.*

[SEE ILLUSTRATION]

THE REDEMPTION OF TANNHAUSER
BY SIR FRANK DICKSEE, P.R.A.

[NUMBER 65A]

SIR FRANK DICKSEE, P.R.A.

CONTEMPORARY ENGLISH

Sir Frank Dicksee was born in England in 1853, *the eldest son of the late Thos. F. Dicksee. In* 1875 *he was the Medallist of the Royal Academy Training School and in* 1876 *exhibited his first picture at the Royal Academy.*

65A **THE REDEMPTION OF TANNHAUSER**

Tannhäuser, in repentance for his excesses on the Venusberg and spurned by Lisaura, asked the Pope for his blessing; the Pope declared that he would expect a dry rod to blossom sooner than that Tannhäuser should obtain forgiveness of his sins. In despair he wanders through the wood, till, meeting the funeral procession of Lisaura, his anguish and remorse are such that the rod bursts into leaf and flower. £120

Canvas. Signed and dated "Frank Dicksee, 1890". *Height,* 68 *inches; width,* 8 *feet* 11 *inches.*

Exhibited at the Royal Academy, 1890.

Exhibited at the Chicago Exhibition, 1893.

From the Collection of Thomas D. Galpin, Esq., Bristol House, Roehampton, England. April 29. 1911. 45-0g

[SEE ILLUSTRATION]

SIR FRANK DICKSEE, P.R.A.

CONTEMPORARY ENGLISH

£260

65B THE SYMBOL

A group of figures in Venetian costume of the sixteenth century; in the foreground a youth and a maiden, with clasped hands; she turns to pluck an orange from a tree at her side; he looks down at a crucifix which an aged beggar holds towards him.

Canvas. Signed and dated "Frank Dicksee, 1888". *Height,* 77 *inches; width,* 55 *inches.*

From the Collection of Thomas D. Galpin, Esq., Bristol House, Roehampton. 4/11, 5-708 (aq)

Exhibited at the Royal Academy.

Exhibited at the County Borough of Oldham Art Exhibition, 1894.

Exhibited at the Royal Exhibition at Manchester.

Exhibited at the Jubilee Autumn Exhibition, Walker Art Gallery, Liverpool, 1922.

Exhibited at the Canadian National Exhibition, Toronto, 1924.

Reproduced magazine of art 1881, with legend "Is it nothing to you, all ye that pass by?" Lam. i. 12

HERBERT JAMES DRAPER

ENGLISH, 1864-1920

Draper studied art in London, Paris and Rome; he won the Royal Academy Gold Medal in 1899 *and exhibited at the Royal Academy from* 1890 *till his death. His best known work is "The Lament for Icarus" in the National Gallery, London.*

66 THE SEA NYMPH

A figure of a smiling girl, riding the waves on a lifebuoy.

Canvas. Signed "Herbert Draper". Height, 10½ *inches; width,* 15½ *inches.*

DUTCH SCHOOL
17TH CENTURY

67 **A SEASCAPE WITH SHIPPING**

A large vessel, her sails hauled down, flying the British Flag and the Red Ensign, with a boat full of men boarding her, is exchanging salutes with the port; another lies close by.

Canvas. Height, 29½ *inches; width,* 24½ *inches.*

EARLY ENGLISH SCHOOL
17TH CENTURY

68 **MINIATURE PORTRAIT OF A GENTLEMAN**

A bust portrait; fine head, with brown hair and beard; wearing a rich brocaded coat with a falling lace collar; the right hand holding a black velvet cloak on his left shoulder.

Copper. Oval. Height, 9 *inches; width,* 6¾ *inches.*

EARLY ENGLISH SCHOOL

19TH CENTURY

? Hoppner or Shee

£200

69 TWO CHILDREN WITH BIRD'S NEST

Full-lengths of two children in a landscape. To left, seated, a fair-haired girl in white dress, pink sash and shoes, straw bonnet tied under her chin with green ribbon; to right a boy, in plum-colored suit with broad white gauffered collar, is holding out to the little girl a nest of young birds.

Canvas. Height, 48 *inches; width,* 40 *inches.*

This picture, which was one of Lord Leverhulme's favorites, and has been valued at a high figure, is attributed to Sir Joshua Reynolds. The attribution cannot be maintained; it is a very attractive picture by an English artist of the early nineteenh century.

[SEE ILLUSTRATION]

Valued by T. Cox at £2500

EARLY ENGLISH SCHOOL

19TH CENTURY

70 LADY AND SPANIEL

Three-quarter length, of a young lady standing in a landscape beneath trees, in greyish low dress with short sleeves, powdered hair bound with brown ribbon, right hand holding paws of a spaniel, the left resting on its neck.

Canvas. Height, 48 *inches; width,* 38 *inches.*

EARLY ENGLISH SCHOOL

19TH CENTURY

71 BOY WITH HOOP AND DOG

Boy with long fair curly hair which falls over his shoulders, red jacket, yellow breeches and broad white collar, holding hoop in his left hand; a dog to left, hilly landscape background.

Canvas. Height, 49 *inches; width,* 40 *inches.*

From the Collection of James Orrock, Esq., R.I., 1910.

Leverhulme Cat 94
as by Reynolds

TWO CHILDREN WITH A BIRD'S NEST
EARLY ENGLISH SCHOOL

[NUMBER 69]

HARU-NO-YUKI
BY SIR ALFRED EAST, R.A.

[NUMBER 72]

SIR ALFRED EAST, R.A.

ENGLISH, 1849-1913

Born at Kettering, England. He studied in Glasgow and Paris and afterwards in Barbizon, and became known as a painter of decorative landscape. He was awarded the Gold Medal for Aquarelles in the Paris Exhibition in 1889.

72 **HARU-NO-YUKI** £80

Snow in Spring; a Japanese street scene, with arch in centre, trees in blossom, low buildings and figures; evening light, with colored lanterns.

Canvas. Signed "Alfred East". Height, 40½ *inches; width,* 61 *inches.*

Exhibited at the Royal Academy, London, 1906.
Reproduced in "Royal Academy Pictures", 1906, page 30.
Exhibited at the Japan-British Exhibition, 1910.
Exhibited at the Liverpool Autumn Exhibition, 1923.

[SEE ILLUSTRATION]

SIR ALFRED EAST, R.A.

ENGLISH, 1849-1913

£85

73 **AUTUMN IN SPAIN**

A pool, with rocks at the back and an undulating landscape with trees, in glowing shades of yellow and red.

Canvas. Height, 31½ *inches; width,* 39½ *inches.*

Exhibited at the International Exhibition of Arts, Venice, 1909.

Exhibited at the Société Nationale des Beaux Arts, 1913.

Exhibited at the Alfred East Memorial Exhibition, 1914.

ENGLISH SCHOOL

CONTEMPORARY

74 **A FLOWER PAINTING**

A charming study of deep pink roses and foliage in a cut-glass bowl.

Canvas. Initialled "K.C.C." Height, 15½ *inches; width,* 17½ *inches.*

WILLIAM ETTY, R.A.

ENGLISH, 1787-1849

Etty entered the Royal Academy Schools in 1807 *and became the pupil of Sir Thomas (then Mr.) Lawrence, the famous portrait painter. In* 1849 *he held an exhibition of* 130 *works at the Society of Arts, which displayed his exceptional gifts as a colorist and master of oil painting, and established his reputation. His best known work is probably "Youth at the Prow and Pleasure at the Helm", in the National Gallery, London. The present collection of his pictures is the largest, as well as the finest and most representative, that has ever been placed on the market.*

75 **A YOUTH ASLEEP BESIDE THE SEA**

With green and white drapery and a scarlet cap.

Canvas. Height, 25 *inches; width,* 18½ *inches.*

[NUMBER 76]

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

£200

76 VENUS DISARMING CUPID

A charming figure of Venus, with her back to the spectator, holding aloft Cupid's bow, for which he stretches out his hand in an attitude of entreaty.

Panel. Height, 20½ *inches; width,* 16½ *inches.*

From the Collection of James Gresham, Esq., Woodheys Park, Cheshire, England, 1917. 60 gs

Shown at the Etty Exhibition at York, 1910.

[SEE ILLUSTRATION]

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

77 **VENUS AND CUPID**

"Or like a nymph with bright and flowering hair,
Dance on the sands and yet no footing see."

Panel. Height, 27 *inches; width,* 20½ *inches.*
From the Collection of James Orrock, Esq., R.I.

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

78 **VENUS, CUPID AND MARS**

Venus reclining on a crimson couch; Mars approaching, heralded by Cupid, who aims an arrow at Venus's heart.
Canvas. Height, 20½ *inches; width,* 25½ *inches.*

? Seaham 1917 lot 55, 80gs.

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

79 **AN ALLEGORY OF PLENTY**

A group of figures in an oval medallion, in superb coloring.
Canvas. Oval. Height, 27½ *inches; width,* 34½ *inches.*
From the Collection of Arthur Kay, Esq., F.S.A.
Shown at the Bradford Exhibition of Fine Arts, 1904.

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

80 **THE READING MAGDALEN**

Landscape background.
Panel. Height, 12 *inches; width,* 14 *inches.*

[NUMBER 81]

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

£120

81 **PANDORA CROWNED BY THE FOUR SEASONS**
Panel. Height, 11 *inches; width,* 16½ *inches.*
From the Collection of James Orrock, Esq., R.I.
Exhibited at the British Institution, 1820.

[SEE ILLUSTRATION]

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

82 **CUPID**
Placing a posy of flowers on a square altar; a wreath of flowers on the ground by his side.
Panel. Height, 21 *inches; width,* 13 *inches.*

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

83 **A SKETCH FOR THE RAPE OF THE SABINES**
Panel. Height, 8½ *inches; width,* 10½ *inches.*
From the Collection of Harold Rathbone, Esq.
Shown at the Etty Exhibition at York, 1910.

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

84 **A MALE FIGURE SEATED**
With red background; an Academy study.
Panel. Height, 22½ *inches; width,* 18 *inches.*
From the Collection of John Phillip, Esq., R.A., 1867.

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

85 **A FEMALE FIGURE SEATED**
On the banks of a stream; behind her a rose-colored cloak; the prow of a gondola moored to the bank by her side.
Canvas. Height, 23 *inches; width,* 17½ *inches.*

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

86 **FEMALE FIGURE KNEELING**
With her arms raised and head turned to the right.
Canvas. Height, 25 *inches; width,* 18½ *inches.*
From the Collection of Alexander Huth, Esq., 1916.

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

87 **A FEMALE FIGURE SEATED**
Canvas. Circular. Diameter, 12½ *inches.*
From the Collection of Alexander Huth, Esq., 1916.

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

88 **A SEATED NYMPH**
Panel. Height, 27½ *inches; width,* 15½ *inches.*

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

89 **FEMALE FIGURE**
Full-length; nude, seated on a green cushion; background of rich Venetian red.
Panel. Height, 23½ *inches; width,* 15½ *inches.*

WILLIAM ETTY, R.A.
ENGLISH, 1787-1849

90 **A GROUP OF THREE FEMALE FIGURES**
Lightly draped; two seated and one standing.
Canvas. Oval. Height, 27½ *inches; width,* 22½ *inches.*
From the Collection of James Orrock, Esq., R.I., 1896.

[SEE ILLUSTRATION]

A GROUP OF THREE FEMALE FIGURES
BY WILLIAM ETTY, R.A.

[NUMBER 90]

WILLIAM ETTY, R.A.

ENGLISH, 1787-1849

91 **A SEATED FEMALE FIGURE**

By the edge of a stream, with ewer by her side.

Canvas. Height, 27 *inches; width,* 18 *inches.*

WILLIAM ETTY, R.A.

ENGLISH, 1787-1849

£150

92 **THE BATHERS**

A female figure, draped in gold, with red in her black hair, clasping another round the waist.

Canvas. Height, 26 *inches; width,* 20 *inches.*

From the Collection of James Gresham, Esq., 1917. 50g.

THOMAS FAED, R. A.

SCOTCH, 1826-1900

Faed belonged to the Scottish school of water-color painters; his pictures are generally of Scottish domestic subjects, depicted with much feeling and truth and a fine sense of color. In 1849, *when only twenty-three years of age, he was elected an Associate of the Scottish Royal Academy.*

93 **THE RENDEZVOUS**

A lady standing by a wreathed urn in a garden.

Panel. Height, 5¾ *inches; width,* 4 *inches.*

ANTHONY VANDYKE COPLEY FIELDING

ENGLISH, 1787-1855

Copley Fielding was the son of Nathan Fielding, a portrait painter; he studied under John Varley, by whom his remarkable talent was carefully fostered. In 1824, *in company with Constable and Bonington, Fielding was awarded a Medal at the Paris Salon.*

94 **A FLAT LANDSCAPE**
With a windmill and figures.
Canvas. Signed and dated "Copley Fielding, 1838". *Height,* 10½ *inches; width,* 14½ *inches.*

LADY (FANNY) FILDES

CONTEMPORARY ENGLISH

95 **STILL LIFE—A FLOWER PAINTING**
A fine study of Anemones in a blue and white Nanking bowl.
Canvas. Signed "F. Fildes", and dated 1915. *Height,* 7¾ *inches; width,* 11 *inches.*

LADY (FANNY) FILDES

CONTEMPORARY ENGLISH

96 **STILL LIFE**
Fruit, in a shallow glass dish.
Canvas. Signed and dated "Fanny Fildes, 1915". *Height,* 7¾ *inches; width,* 11 *inches.*

FLEMISH SCHOOL
16TH CENTURY

97 **MINIATURE PORTRAITS OF A LADY AND A GENTLEMAN**
In sixteenth century costume; the richness of their attire and their jewels denote that they must have been persons of importance.
Panel. Height, 5¾ *inches; width,* 3½ *inches.*

FLEMISH SCHOOL
16TH CENTURY

98 **SAINT SEBASTIAN**
Full-length; chained to a tree; pierced with arrows.
Panel. Height, 27 *inches; width,* 13 *inches.*

FLEMISH SCHOOL
16TH CENTURY

99 **SAINT CHRISTOPHER**
In red robe; carrying the Infant Jesus, whose right hand is upraised to bless and whose left hand holds an Orb.
Panel. Height, 27 *inches; width,* 13 *inches.*

ELIZABETH STANHOPE FORBES, A.R.W.S.
CONTEMPORARY ENGLISH

100 **JUNE AT THE FARM**
A leafy glade, with a mother sitting in her chair, her knitting on her knee, looking at her baby, who is stretching out its arms to a girl stooping beside the basket in which it is laid; to the right a hen with chicks.
Canvas. Signed "E. S. Forbes". Height, 49½ *inches; width,* 40 *inches.*
Exhibited at the Royal Academy, 1910.
Reproduced in "Royal Academy Illustrated", 1910, page 154.

ONSLOW FORD

ENGLISH, 1852-1901

Born in London; in 1870 *he went to Antwerp, where he studied painting, after which he studied sculpture in Munich. He executed many famous statues and memorials, including those of General Gordon, Gladstone, Sir Henry Irving, and Queen Victoria.*

101 LANDSCAPE

With trees and mountains.

Panel. Height, 9½ *inches; width,* 16 *inches.*

ROBERT FOWLER, R.B.A.

CONTEMPORARY ENGLISH

102 MIST AND SUNBEAMS IN THE BARMOUTH ESTUARY

Canvas. Signed "Robt. Fowler". Height, 27 *inches; width,* 42 *inches.*

Purchased from the Artist.

FRENCH SCHOOL

18TH CENTURY STYLE

103 "SPRING" AND "SUMMER"

Two pictures of garden scenes, with figures in eighteenth century costume; delicately painted in fine colors. (2)

Canvas. Height of each, 11¾ *inches; width,* 15½ *inches.*

THOMAS GAINSBOROUGH, R.A.

ENGLISH, 1727-1788

Born in Suffolk, England. He was one of the greatest painters of the eighteenth century and maintained a successful rivalry with Sir Joshua Reynolds, from his house in Pall Mall, in painting the portraits of the beauty and fashion of his day. It is very rare for a portrait painter to be also a landscape painter, but Gainsborough managed to combine the two, and, while his portraits show the same simplicity as those of Van Dyck, whom he greatly admired, in landscape he captured all the mystery and charm of the countryside, and his subtle effects of light and coloring are enchanting.

104 **DUKE OF CUMBERLAND**

Henry Frederick, Duke of Cumberland and Strathearn, fourth son of Frederick Prince of Wales; born in 1745; Privy Councillor and K. G. 1767; alienated his elder brother George III by clandestine marriage with Mrs. Horton, and was satirized by Junius in 1790. £400

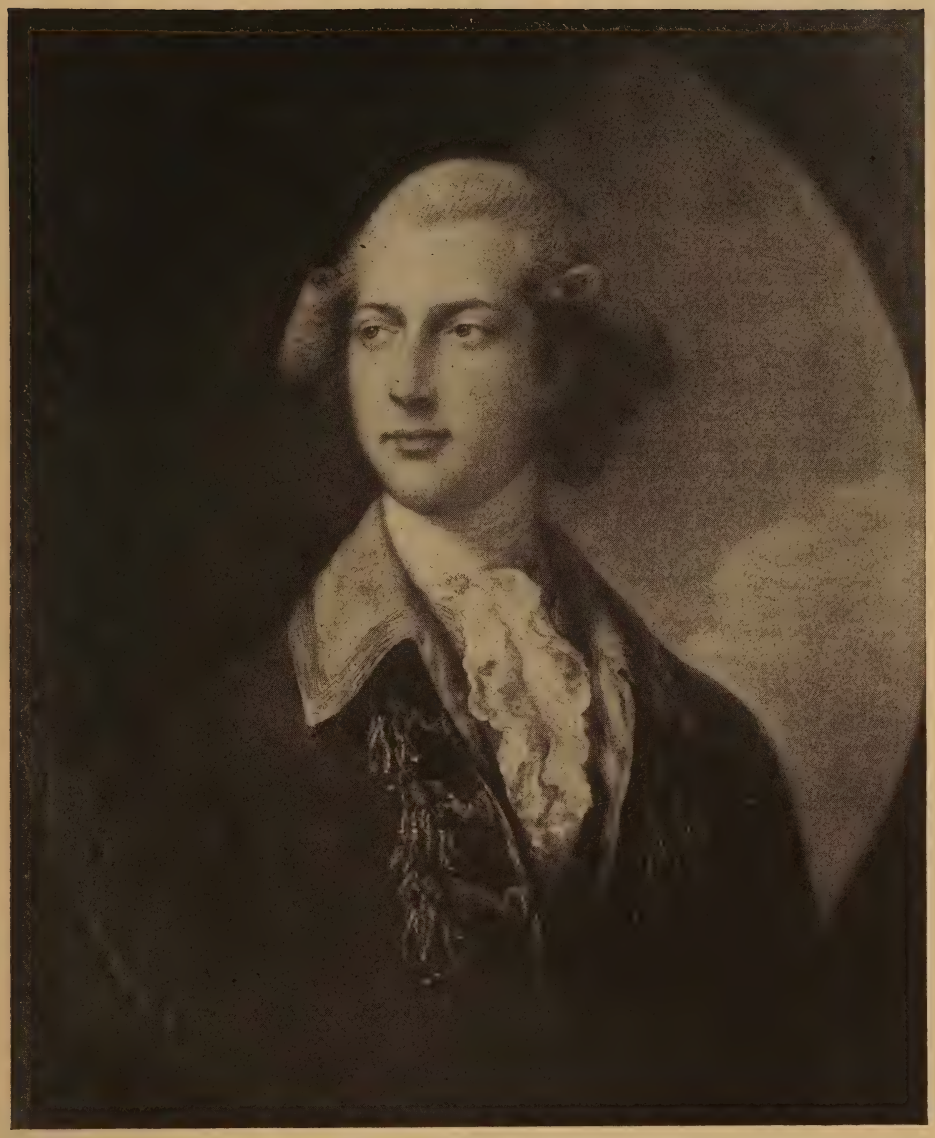
Half-length figure of a handsome man, in green coat embroidered with gold braid, brown collar and white lace, frilled neckerchief, with the Star of the Garter.

Canvas. Height, 29 *inches; width,* 24 *inches.*

From the G. Harland-Peck Collection, June 25, 1920, No. 64. 3808

Gainsborough's group of the Duke and Duchess of Cumberland is at Windsor Castle.

[SEE ILLUSTRATION]



H.R.H. THE DUKE OF CUMBERLAND
BY THOMAS GAINSBOROUGH, R.A.

[NUMBER 104]

THOMAS GAINSBOROUGH, R.A.

ENGLISH, 1727-1787

£4000

105 PORTRAIT OF A YOUNG GIRL

Three-quarter length of a young girl in white dress with blue sash and hat, holding flowers in her hand and lap.

Canvas. Height, 29 *inches; width,* 24 *inches.*

From the Collection of the late Col. William Pinney, F.R.G.S., of 30 Berkeley Square, London, and Somerton-Erleigh, Somerset, July 21, 1898, No. 24.

Mentioned in Armstrong's "Gainsborough", page 196.

Bot for agnews 30/11/98 £2950

[SEE ILLUSTRATION]

portrait of two Brothers. See "Opie & his Works" by J. Jope Rogers, page. 161.

Telegrams,
LEVERHULME,
PHONE, LONDON.
Telephone,
HAMPSTEAD 1324.

THE HILL,
HAMPSTEAD HEATH,
LONDON, N.W. 3.

7th. Oct. 1925.

Dear Mr. Roberts,

I thank you for your letter of yesterday's date concerning the picture by Opie, of which I enclose particulars.

Since my list of queries was sent to you last week I have found where Lot 102 was bought- the Young Girl by Gainsboro'- it was bought from Messrs. T. Agnew & Sons, 30/11/1898, for £2,950 which suggests that it came from Christie's or some other sale just previous, but this is not stated. 21/7/98.

Yours faithfully,

A Carlyle Tait.

PORTRAIT OF A YOUNG GIRL
BY THOMAS GAINSBOROUGH, R.A.

[NUMBER 105]

THOMAS GAINSBOROUGH, R.A.

ENGLISH, 1727-1787

106 **MR. NUTHALL** £480

Thomas Nuthall, solicitor to the Treasury, was the intimate friend and legal adviser of Lord Chatham. He died in March, 1775, a few hours after having been shot by a highwayman on Hounslow Heath. Walpole says that he had embezzled £19,000, and that his widow had a pension of £300 to induce her to give up her husband's papers; he had been engaged in many election matters. There are letters from him to the Duke of Newcastle in the British Museum.

Half-length in a painted oval, in green coat and vest embroidered with gold braid, a white lace neckerchief, powdered hair (or wig).

Canvas. Height, 30 *inches; width,* 25 *inches.*

From the G. Harland-Peck Collection, June 25, 1920, No. 61. 7008

Gainsborough exhibited a whole-length portrait of Mr. Nuthall at the Royal Academy of 1771, No. 77, and this portrait apparently remains untraced. Possibly the above is a replica of the head and shoulders only of the 1771 portrait.

[SEE ILLUSTRATION]

THOMAS GAINSBOROUGH, R.A.

ENGLISH, 1727-1788 £200

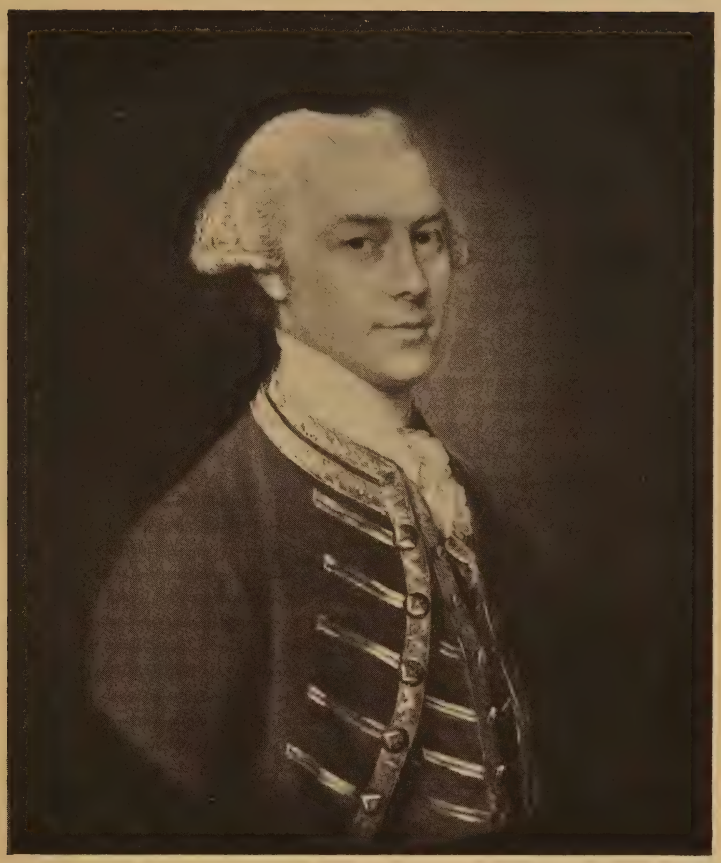
107 **PORTRAIT OF A GENTLEMAN**

Half-length; in powdered wig, wearing a pink coat and waistcoat, with lace ruffles.

Canvas. Height, 29 *inches; width,* 24 *inches.*

From the Collection of A. C. Kean, Esq., Lavamt, Southgate, London.

From the Collection of James Orrock, Esq., R.I.



MR. NUTHALL
BY THOMAS GAINSBOROUGH, R.A.

[NUMBER 106]

A RIVER SCENE
BY THOMAS GAINSBOROUGH, R.A.

[NUMBER 108]

THOMAS GAINSBOROUGH, R.A.
ENGLISH, 1727-187

£500

108 **A RIVER SCENE**
With distant view of a church tower and hills; a sheltered pool, cattle, sheep, and figures at a stile in the foreground; sunset.
Canvas. Height, 29 *inches; width,* 44½ *inches.*
From the Collection of James Orrock, Esq., R.I.

[SEE ILLUSTRATION]

THE HILL
VIEW OF THE MUSIC ROOM
WITH SOME OF THE PAINTINGS, FURNITURE, CHINA AND PICTURES

SECOND SESSION

NUMBERS 109-204

MARC GEERAERTS

ANGLO-BELGIAN, 16TH CENTURY

Geeraerts was born at Bruges in the sixteenth century. He went to England on account of religious persecution and eventually became painter to Queen Elizabeth. About 1600 *he painted the Procession of the Queen to a Marriage that took place at Blackfriars, and, in the National Gallery, London, there are portraits by him of Mary, Countess of Pembroke, Lord Burghley and William Camden.*

109 **PORTRAIT OF ROBERT DEVEREUX, SECOND EARL OF ESSEX (1567-1601)**

Half-length; with brown hair and beard; wearing a white doublet flecked with gold, with a lawn ruff edged with pointed lace; brown background.

Panel. Inscribed "Earl of Essex", signed "M. Garrard". Height, 22 *inches; width,* 16½ *inches.* Feb. 20.

From the Collection of A.D.S. de Vahl, Esq., 1920. Lot 131

Lord Essex, on his appearance at Court, was so distinguished by the attention of Queen Elizabeth, that, on the 3rd May, 1587, Anthony Bagot wrote: "When she is abroad nobody with her but my Lord of Essex, and at night my lord is at cards, or one game or another with her, that he cometh not to his own lodgings till birds sing in the morning." His success, however, went to his head and his arrogance was such that, on the occasion of his duel with Charles Blount, the Queen exclaimed, "By God's death it were fitting some one should take him down and teach him better manners, or there were no rule with him." His execution after his abortive insurrection left the Queen inconsolable.

[NUMBER 110]

MARC GEERAERTS

ANGLO-BELGIAN, 16TH CENTURY

110 **PORTRAIT OF A LADY**

Three-quarter length, standing; in richly embroidered costume, with lace ruff and cuffs; wearing a black hat with red feather. Inscribed "ano 1550 et. suæ 35."

Panel. Height, 44 *inches; width,* 31 *inches.*

Feb 20/20 lot 131 OA 968

FLORA
BY ERIC GEORGE

[NUMBER 111]

ERIC GEORGE

CONTEMPORARY ENGLISH

111 **FLORA**

A semi-nude female figure, three-quarter length, standing under a tree, holding a wood anemone.

Academy Board. Signed "Eric George". Height, 40 *inches; width,* 38 *inches.*

Exhibited at the Royal Academy, London, 1924.

[SEE ILLUSTRATION]

MARGUERITE GERARD

CONTEMPORARY FRENCH

112 **FLOWER PAINTING**

Red poppies in a brass vase.

Canvas. Signed "M. Gerard". Height, 35½ *inches; width,* 25 *inches.*

Exhibited at the Salon de l'Ecole Française, Paris.

MARGUERITE GERARD

CONTEMPORARY FRENCH

113 **FLOWER PAINTING**

Daffodils in a blue vase—with brown curtain background.

Canvas. Signed "M. Gerard". Height, 21 *inches; width,* 14½ *inches.*

MARGUERITE GERARD

CONTEMPORARY FRENCH

114 **FLOWER PAINTING**

A bunch of bright-colored zinnias in a low white vase.

Canvas. Signed "M. Gerard". Height, 17¾ *inches; width,* 21 *inches.*

THOMAS GIRTIN

ENGLISH, 1783-1802

Girtin's name will always be associated with the development of English water-color painting. His manner was bold and vigorous, every subject he selected being invested with sentiment and power. About twelve months before his early death he visited Paris, and twenty of the views he etched there were published on his return.

115 **A COAST SCENE**

With windmill and buildings to the left, and trees in the distance; a calm, sunset sky.

Canvas. Height, 9 *inches; width,* 14½ *inches.*

R. GWELO GOODMAN

CONTEMPORARY SOUTH AFRICAN

116 **HEAD OF A LADY**

The artist's wife, with a background of orange trees.

Canvas. Height, 24 *inches; width,* 20 *inches.*

FRANCISCO JOSE DE GOYA Y LUCIENTES

SPANISH, 1746-1828

Born at Fuendetedos in Spain. A painter worthy of comparison with the greatest masters of the Spanish School; he painted portraits of all the notable personages of his day, including Carlos IV and Queen Maria Louisa, and has been called "as much the last of the old masters as the first of the moderns".

117 PORTRAIT OF PEPE ILLO £5000

The Bull Fighter of Madrid, facing left, in red satin jacket, with white silk ruffles at neck, the hair in black net, fastened with knot.

Canvas. Height, 25 *inches; width,* 19½ *inches.*

From the Collection of the Earl of Clarendon, 1908.

From the Collection of Sir George A. Drummond, K.C.M.G., 1919.

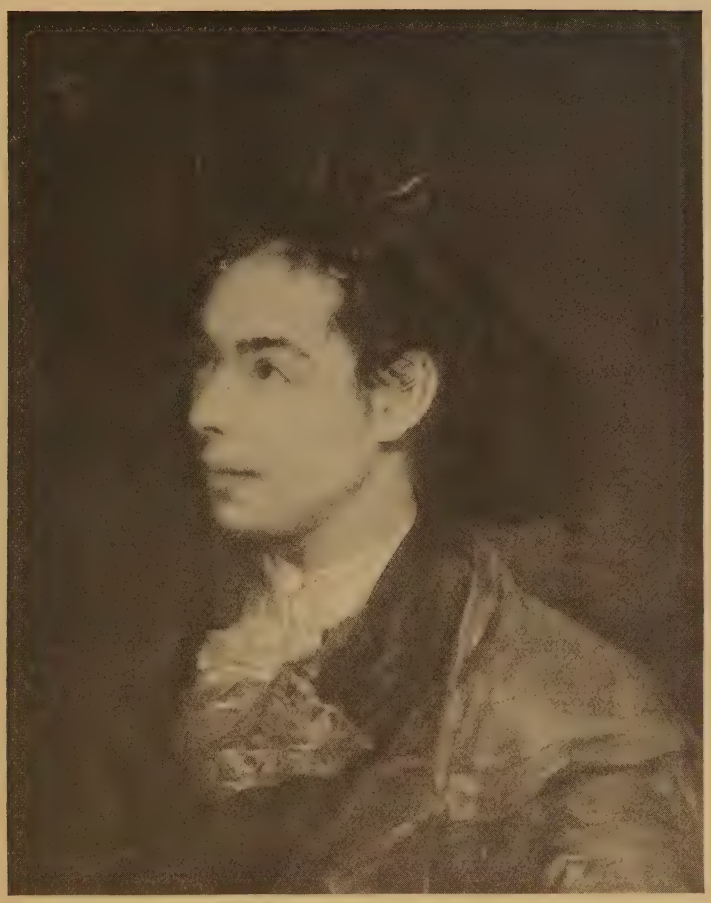
Exhibited at the Copley Society, Boston, 1912.

This picture was acquired by the Fourth Earl of Clarendon when British Ambassador at Madrid, 1833-1839, and was sold by his son at Christie's in ~~1919~~, when it was purchased by Sir George A. Drummond, K.C.M.G., a prominent figure in Montreal. Sir George died in 1910; his only son was killed in the Great War in 1915, and his very important collection was dispersed at Christie's in 1919, when the Goya was purchased by Lord Leverhulme.

1908, 520 gs

2500 gs.

[SEE ILLUSTRATION]



PEPE ILLO
BY FRANCISCO JOSÉ DE GOYA Y LUCIENTES

[NUMBER 117]

FRANS HALS

DUTCH, 1580-1666

The great master of portrait painting was born at Antwerp, but later moved to Haarlem, with which town he was associated for the whole of the rest of his life; his great Corporation masterpieces are still the pride of the Town Hall. His forceful pictures are full of gaiety and character and as vivid and arresting to-day as the day on which they were painted.

118 **TWO PEASANT BOYS SINGING** £380

Half-length, facing right, the shorter boy wearing a green jacket, the taller a greyish-brown robe.

Canvas. Height, 29 *inches; width,* 23½ *inches.*

Two studies of the head of the smaller boy in the picture were shown at the Exhibition of Dutch Masters at Amsterdam on the occasion of the Tercentenary of Rembrandt in 1906, and two other charming studies of the head of the same boy are in the Glasgow Art Gallery.

Christie 4/7/19 Lot-27, 1900 gs.

[SEE ILLUSTRATION]

TWO PEASANT BOYS SINGING
BY FRANS HALS

[NUMBER 118]

FRANS HALS (SCHOOL OF)

17TH CENTURY DUTCH

119 **HEAD OF A CAVALIER**

In brown dress, with lace collar and large black hat.

Canvas. Height, 9½ *inches; width,* 7½ *inches.*

From the Collection of James Orrock, Esq., R.I.

ARTHUR HACKER, R.A.

ENGLISH, 1859-1919

Hacker studied at the Royal Academy Schools in London and at the Atelier Bonnat, Paris. He painted portraits, figure subjects and landscapes.

120 **PORLOCK CHURCH**

A study of the church, bathed in soft evening light.

Panel. Signed "A. Hacker". Height, 10 *inches; width,* 13 *inches.*

HUGH DOUGLAS HAMILTON

IRISH, 1734-1806

Hugh Douglas Hamilton was born at Dublin, Ireland. He first achieved success by means of his pastel portraits, and, leaving Ireland for London, became one of the fashionable artists of the day; his portraits of King George III and Queen Charlotte are in the Royal Collection. In 1778 *he went to Rome, where he painted several notable personages and began, on the advice of Flaxman, to paint in oils, in which medium he gained even greater fame than in his previous work in pastel.*

121 **PORTRAIT OF A LADY**

Half-length; in pink bodice, with high dressed hair, from which a gauze veil falls at the back.

Canvas. Oval. Height, 11 *inches; width,* 9 *inches.*

WILLIAM HAVELL

ENGLISH, 1782-1857

An English landscape painter of distinction; one of the original founders of the Royal Society of Painters in Water Colour.

122 **A WAYSIDE SHRINE**

Panel. Height, 7 *inches; width,* 5 *inches.*

HENRI HARPIGNIES

FRENCH, 1819-1916

Born at Valenciennes in 1819: *Chevalier of the Legion of Honour*: *awarded a medal at Philadelphia. In* 1853 *he exhibited for the first time at the Salon and thence onwards until* 1863, *when his exhibit was not accepted. This so enraged him that, in a moment, he destroyed his picture of "Wild Ducks" that had taken him months to execute. Harpignies was an accomplished draughtsman of branch and foliage and his landscapes are painted with a simplicity and confidence that arrest the eye and the imagination.*

£600

123 **MOONLIGHT**

A Corot-like picture of great beauty, a lake scene with a group of tall trees in the foreground on the edge of the water, in which the rays of the full moon are reflected; wooded undulating country in the background.

Canvas. Signed and dated " '89", in the lower left corner. Height, 43½ *inches; width,* 33½ *inches.*

From the Collection of Sir George A. Drummond, K.C.M.G., of Montreal, June 26, 1919, No. 41. A photogravure of the painting was in the catalogue. 1400 ℘

[SEE ILLUSTRATION]

MOONLIGHT
BY HENRI HARPIGNIES

[NUMBER 123]

KARL HEFFNER

124 **A STUDY OF A FARMHOUSE**
With trees at the back.
Canvas. Signed "K. Heffner". Height, 3 *inches; width,* 4¾ *inches.*

KARL HEFFNER

125 **RIVER SCENE: EVENING**
On the left a grassy bank, with trees.
Canvas. Signed "K. Heffner". Height, 5 *inches; width,* 3¾ *inches.*

KARL HEFFNER

126 **WATER SCENE WITH TREES**
Canvas. Signed "Heffner". Height, 3 *inches; width,* 4 *inches.*

KARL HEFFNER

127 **THREE MINIATURE LANDSCAPES IN ONE FRAME**
Canvas. Height of frame, 8 *inches; width,* 9 *inches.*

KARL HEFFNER

128 **THREE MINIATURE LANDSCAPES IN ONE FRAME**
Canvas. Height of frame, 8 *inches; width,* 9 *inches.*

KARL HEFFNER

129 **A MOONLIGHT SCENE**

A lake, with trees on the water's edge; the sky with heavy massed clouds, through which the moon emerges, to be reflected in the water beneath.

Canvas. Height, 5½ *inches; width,* 4 *inches.*

KARL HEFFNER

130 **AN OLD STONE HOUSE**

With steps leading down to the water.

Canvas. Signed "K. Heffner". Height, 4 *inches; width,* 3 *inches.*

KARL HEFFNER

131 **A WATER SCENE WITH TREES**

Canvas. Signed "Heffner". Height, 3 *inches; width,* 4 *inches.*

R. J. HELLABY

CONTEMPORARY ENGLISH

132 **A SALMON POOL**

Germersta River, Isle of Lewis.

Canvas. Signed "Hellaby". Height, 17½ *inches; width,* 13½ *inches.*

Exhibited at the Goupil Gallery, London, November, 1919.

R. J. HELLABY

CONTEMPORARY ENGLISH

133 **ARUNDEL CASTLE**

A view of undulating country, with the Castle in the background.

Canvas. Signed "R. J. Hellaby". Height, 19½ *inches; width,* 17¾ *inches.*

Exhibited at Walker's Galleries, Bond Street, London, 1925.

WILLIAM HOGARTH

ENGLISH, 1697-1764

Hogarth was born in Bartholomew Close, London. He rebelled against and overthrew the shallow conventions and mannerisms that had characterized the Lely and Kneller Schools, and the "moralities" for which he is famous, of which "Marriage à la Mode" and "The Rake's Progress" are his best known examples, are instinct with dramatic force and realism. He was appointed Serjeant Painter to George II in 1757.

134 MINIATURE PORTRAIT OF A GENTLEMAN

A fine head of a man, with powdered hair, wearing a stock.
Canvas. Oval. Height, 4 *inches; width,* 3 *inches.*

JAMES HOLLAND

ENGLISH, 1800-1870

Holland started life as a painter of flowers on pottery in Stafford; in 1819 *he went to London, where his pictures were exhibited at the Royal Academy, and thenceforward he painted the landscapes and seascapes for which he is so well-known.*

135 VENICE

View of canal with gondolas; on the right is a colonnaded building, and a shop front, over which is painted the name "James Holland".
Panel. Signed "James Holland". Height, 9 *inches; width,* 20 *inches.*
From the Collection of Alexander Huth, Esq., 1916.

JAMES HOLLAND

ENGLISH, 1800-1870

136 CATHEDRAL OF ST. STEPHEN'S, VIENNA

An interior, with groups of figures among high arches, praying.
Panel. Height, 10½ *inches; width,* 23 *inches.*
From the Collection of Arthur Sanderson, Esq., Learmouth Terrace, Edinburgh, 1911.

JAMES HOLLAND
ENGLISH, 1800-1870

137 **CHURCH OF THE JESUITS, VENICE**
Panel. Height, 10 *inches; width,* 23¾ *inches.*
Inscribed on the back, *"Gesuati Chiesa, ovvero Sullana del rosario, Venice, James Holland,* 1858".
From the Collection of Alexander Huth, Esq., 1916.

JAMES HOLLAND
ENGLISH, 1800-1870

138 **GREENWICH HOSPITAL**
A view of the Thames with shipping; on the left, rising above the buildings on the water's edge, the Towers of Greenwich Hospital.
Panel. Height, 6 *inches; width,* 10¾ *inches.*

RUTH HOLLINGSWORTH
CONTEMPORARY ENGLISH

139 **STILL LIFE**
Study of red, yellow and white poppies in a tumbler.
Canvas. Height, 24 *inches; width,* 19½ *inches.*
From the Cremetti Collection, 1923.
Exhibited at the Baillie Gallery, London.

RUTH HOLLINGSWORTH
CONTEMPORARY ENGLISH

140 **THE SHOWER**
A view of the Thames.
Panel. Initialled "R.H." Height, 9 *inches; width,* 10 *inches.*
From the Cremetti Collection, 1923.
Exhibited at the Brook Street Art Gallery, London.

RUTH HOLLINGSWORTH

CONTEMPORARY ENGLISH

141 **MORNING MISTS**

The way to Scheidegg—a snow scene.

Canvas. Signed "R. Hollingsworth". Height, 14 *inches; width,* 16 *inches.*

RUTH HOLLINGSWORTH

CONTEMPORARY ENGLISH

142 **FLOWER PAINTING**

A study of primroses in a blue and white cup and saucer.

Canvas. Signed "R.H." Height, 9¾ *inches; width,* 12 *inches.*

From the Cremetti Collection, 1923.

RUTH HOLLINGSWORTH

CONTEMPORARY ENGLISH

143 **STILL LIFE**

A pewter platter, a pottery dish, a black velvet bow, and a bunch of red, yellow and white Iceland poppies in a tumbler, against a jade-green background.

Canvas. Signed "R. Hollingsworth". Height, 13½ *inches; width,* 14½ *inches.*

Exhibited at the Baillie Gallery, London.

Exhibited at the Exhibition of the Work of Women Artists, London, 1916.

STILL LIFE
BY RUTH HOLLINGSWORTH

[NUMBER 144]

RUTH HOLLINGSWORTH

CONTEMPORARY ENGLISH

144 STILL LIFE

Colored flowers in a yellow vase and China ducks on the glossy surface of a mahogany table.

Canvas. Height, 15 *inches; width,* 14 *inches.*

Reproduced in color in "Modern Art" by Charles Marriott and "Tis", Plate 38.

[SEE ILLUSTRATION]

JOHN HOPPNER, R.A.

ENGLISH, 1758-1810

Born in Whitechapel, England, of German parentage; he became a pupil at the Royal Academy Schools at the expense of King George III, who recognized his merit. His portraits are endowed with great charm, the coloring being exceptionally fine and soft. In 1789 *he was appointed Portrait Painter to the Prince of Wales.*

£650

145 **MRS. O'HARA**

Mary, daughter of the Right Hon. George Jackson, M.P.; married in 1791 John Hamilton O'Hara, Esq., of Crebilly and Portglenone, Ireland; died November, 1802.

Half-length, seated, directed to right, face in profile, black dress cut to V-shape, short sleeves; hair bound with dark red ribbon; red curtain background with landscape to right.

Canvas. Height, 30 *inches; width,* 25 *inches.* 1100 gs

From the Collection of George Harland-Peck, Esq., 1920. ~~1300 gs~~

Shown at the Old Masters Exhibition, Burlington House, London, 1908.

Described and illustrated in W. McKay and W. Roberts, "John Hoppner, R.A.", page 188.

There is another and equally genuine version of this portrait, of which there is an engraving in stipple in the British Museum.

[SEE ILLUSTRATION]

MRS. O'HARA
BY JOHN HOPPNER, R.A.

[NUMBER 145]

JOHN HOPPNER, R.A.

ENGLISH, 1758-1810

146 **SQUIRE CHOLMLEY**

Probably Henry Hopkins Fane, who in 1774 married Catherine Cholmley, the heiress of Whitby Abbey and Howsham, Co. York, and assumed the surname of Cholmley. He died in 1809.

Half-length of a middle-aged man, in grey coat with high collar, white lace neckerchief and cuff, powdered wig, right hand resting inside partly opened coat.

Canvas. Height, 30 *inches; width,* 25 *inches.*

Hoppner's portrait of the son, George Cholmley, is described in W. McKay and W. Roberts, "John Hoppner", pages 49-50.

McLean £350

[SEE ILLUSTRATION]

SQUIRE CHOLMLEY
BY JOHN HOPPNER, R.A.

[NUMBER 146]

JOHN HOPPNER, R.A.

ENGLISH, 1758-1810

£1600

147 **MISS MARY RYCROFT**

Mary, daughter of Sir Richard Rycroft, Bart., married December 14, 1792, George Pelham (son of 1st Earl of Chichester), successively Bishop of Bristol, 1803, Exeter, 1807, and Lincoln, 1820. She died March 30, 1837.

Half-length, seated in a landscape beneath the overhanging branches of a tree, looking to left; low white dress cut to V-shape, and with short sleeves, narrow blue sash; brown hair bound with a white turban, the end of which falls on her left shoulder; blue earring in left ear.

Canvas. Height, 30 *inches; width,* 25 *inches.*

From the Collection of the Right Hon. the Earl of Chichester.

From the Collection of G. Harland-Peck, Esq., June 25, 1920, No. 81. 1300gs

Exhibited at Burlington House, London, 1908, No. 186 (G. Harland-Peck).

Described in W. McKay and W. Roberts, "John Hoppner, R.A.", 1909, page 223.

[SEE ILLUSTRATION]

MISS MARY RYCROFT
BY JOHN HOPPNER, R.A.

[NUMBER 147]

JOHN HOPPNER, R.A.

ENGLISH, 1758-1810

148 **LUCIUS CONCANNON**

Elected Member of Parliament for Appleby, June 23, 1818, and for Winchilsea, March 8, 1820; died in 1823.

Nearly full-length, seated facing and looking to right, in a red-upholstered armchair; wearing a blue coat, white vest and greyish breeches; right elbow on arm of chair close to a table on which are books; red curtain above, pillar to right.

Canvas. Height, 50 *inches; width,* 40 *inches.*

Engraved in mezzotint by Murphy, no date.

Described in W. McKay and W. Roberts, "John Hoppner, R.A.", 1909, pages 54, 332.

1915 - cost £150 [SEE ILLUSTRATION]

JOHN HOPPNER, R.A.

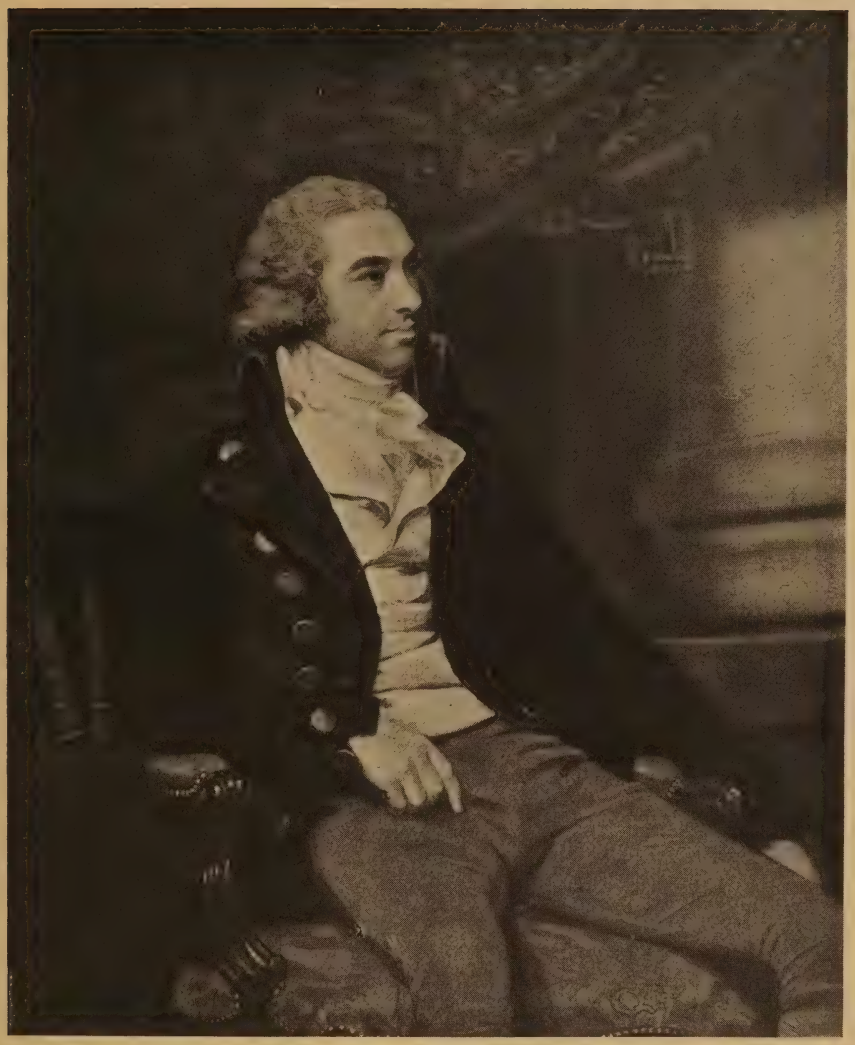
ENGLISH, 1758-1810

149 **PORTRAIT OF A LADY**

Half-length, in white dress and crimson sash and large hat with feathers; holding a miniature in her hand.

Canvas. Height, 35 *inches; width,* 28½ *inches.*

From the Collection of James Orrock, Esq., R.I.



LUCIUS CONCANNON
BY JOHN HOPPNER, R.A.

[NUMBER 148]

JOSEF ISRAELS

DUTCH, 1824-1911

Israels was born in Holland; although a leader of The Hague School, his romanticism differentiates his work from that of his colleagues. His early paintings were historical, but later he devoted himself to the subject pictures for which he is so famous, and for which, even in his life-time, considerable sums were paid.

150 **ON THE STRAND** £550

A peasant girl, carrying her infant sister on her back, gazes at a toy boat which she is sailing.

Panel. Signed "Josef Israels". Height, 11½ *inches; width,* 9 *inches.*

From the Collection of J. Staats Forbes, Esq., 1874.

From the Collection of Albert Levy, Esq., 1876.

From the Collection of the Right Hon. Lord Armstrong, 1910. 400g

[SEE ILLUSTRATION]

ON THE STRAND
BY JOSEF ISRAELS

[NUMBER 150]

E. A. HORNEL

CONTEMPORARY SCOTTISH

151 **THROUGH THE WOODS TO FAIRYLAND**

Canvas. Signed and dated "E. A. Hornel, 1917". *Height,* 19 *inches; width,* 24 *inches.*

MAJOR RICHARD JACK, A.R.A.

CONTEMPORARY ENGLISH

A painter of subject pictures of the modern school. His "Rehearsal with Nikisch", which was exhibited at the Royal Academy, was purchased out of the Chantrey Bequest Fund for the Tate Gallery in 1912, *and his picture of "The Second Battle of Ypres" was acquired for the Canadian War Memorial.*

152 **WHITHER?**

A tragic group of Belgian refugees, straggling along a high road, looking with apathetic eyes at their homes burning in the distance.

Canvas. Signed "R. Jack"; dated 1914. *Height,* 33 *inches; width,* 43 *inches.*

Exhibited at the War Relief Exhibition, Burlington House, London, 1915.

From the Collection of Captain John Audley Harvey, 1924. 130

Illustrated in "The Studio", 1921.

MRS. KENNICK

CONTEMPORARY SOUTH AFRICAN

153 **A FLOWER PIECE**

Entitled Gul Mohur.

Canvas. Signed "Kennick". Height, 20 *inches; width,* 15 *inches.*

From an Exhibition at Fort St. George, South Africa.

EUGENE LAERMANS

CONTEMPORARY BELGIAN

154 **LE RUISSEAU**

A stream winding in a flat landscape, with cottages; part in shade and part in golden sunlight.

Canvas. Signed "Eug. Laermans". Height, 34½ *inches; width,* 47 *inches.*

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH, 1769-1830

Lawrence was born at Bristol in England; from his earliest youth he drew portraits, chiefly in chalks. In 1787 *he visited London, where he was helped by Sir Joshua Reynolds, and devoted himself entirely to portrait painting. In* 1792 *he was appointed Painter to George III. In* 1814 *he paid his first visit to the Continent, but was recalled to paint the portraits of the Allied Sovereigns and their suites, which formed the nucleus of the famous Waterloo Gallery at Windsor. While visiting Rome he painted Pope Pius VII, Cardinal Gonsalvi and the great sculptor, Canova. He is celebrated for the beauty and charm of his groups of mothers and children.*

£550

155 **MARQUISE DE BLAISEL AND CHILD**

Two half-length figures in an oval, the mother seated, in low white dress with short sleeves, her right elbow resting on a pink plush sofa, her hand holding up her pearl necklace; to the left, the child in white is combing the mother's dark hair.

Canvas. Oval. Height, 36 *inches; width,* 28 *inches.*

Probably painted in Paris in 1825, at the same time as another portrait of the same lady now in the Frick Collection, New York.

From the selection of Early English pictures, the property of Messrs. Agnew, sold in consequence of the death of Mr. W. Lockett Agnew, at Christie's, June 7, 1918, No. 43. A photogravure appeared in the catalogue. 9508

A very charming example of Lawrence.

[SEE ILLUSTRATION]

MARQUISE DE BLAISEL AND CHILD
BY SIR THOMAS LAWRENCE, P.R.A.

[NUMBER 155]

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH, 1769-1830

156 **KEMBLE AS HAMLET**

John Philip Kemble, born in 1757, educated for the priesthood; adopted the stage as a career in 1776, playing the provinces until about 1783, when he appeared at Drury Lane, where in twenty years he impersonated 120 characters, Shakespearian and others; an intimate friend of Sir Walter Scott; died at Lausanne in 1823.

Full-length, life-size, standing and holding skull in left hand; black dress and crimson-lined sable cloak; wearing a jewel on blue ribband round neck.

Canvas. Height, 77 *inches; width,* 44 *inches.*

This is a version on a smaller canvas of the famous portrait, now in the National Portrait Gallery, exhibited at the Royal Academy in 1801.

Illustrated in Byron Webber, "James Orrock, R.I.", 1903, Vol. II, page 168.

[SEE ILLUSTRATION]

KEMBLE AS HAMLET
BY SIR THOMAS LAWRENCE, P.R.A.

[NUMBER 156]

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH, 1769-1830

157 **LADY ELIZABETH SKEFFINGTON**

Daughter of Clotworthy, 1st Earl of Massereene, and afterwards Countess of Leitrim.

Three-quarter length figure of a young and good-looking woman, seated in a red plush chair: blue dress cut low with short sleeves and edged with lace, right elbow resting on arm of chair, left hand holding an open letter; red curtain and distant landscape background.

Canvas. Height, 49½ *inches; width,* 39½ *inches.*

From the Collection of James Orrock, Esq., R.I., 1910.

From the Collection of Gerald Clements, Esq., a lineal descendant of Lady Leitrim.

Valued by T. Cox at £1000

[SEE ILLUSTRATION]

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH, 1769-1830

£440

158 **HEAD OF PRINCE HOARE**

An extremely fine study of a head.

Canvas. Oval. Height, 24 *inches; width,* 20 *inches.*

From the Collection of Alexander Huth, Esq.

LADY ELIZABETH SKEFFINGTON
BY SIR THOMAS LAWRENCE, P.R.A.

[NUMBER 157]

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH, 1769-1830

£300

159 **LADY TRIMLESTOWN**

The exact identity of this lady is uncertain. In the Orrock Sale, June 4, 6, 1904, No. 104, she is called Mrs. Trimleston. She was probably either the second wife of the 14th Lord Trimlestown, or the wife of the 15th Lord Trimlestown—an Irish peerage dating back to the fifteenth century.

Full-length, walking to left in a landscape, in white dress with colored scarf or shawl flowing over her shoulders, and holding a green parasol in her left hand.

Canvas. Height, 89 *inches; width,* 57 *inches.*

Purchased from a descendant, Mrs. Evan-Lloyd.

From the Collection of James Orrock, Esq., R.I. 1904, £500

See Sir Walter Armstrong, "Lawrence", 1913, page 166.

Illustrated in Byron Webber, "James Orrock, R. I.", 1903, Vol. 11, page 256.

valued by T. Cox at £600

[SEE ILLUSTRATION]

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH, 1769-1830

160 **MRS. NEWTE AND HER DAUGHTER**

The little girl, afterwards Lady Bruce, clinging to her mother's neck. Landscape background.

Canvas. Height, 35 *inches; width,* 25 *inches.*

From the Collection of James Orrock, Esq., R.I.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH, 1769-1830

161 **PORTRAIT OF A LADY IN RED TURBAN**

Head and shoulders; full face, the expressive eyes turned to the right; black hair; gold-colored dress and crimson sash.

Canvas. Height, 29 *inches; width,* 23 *inches.*

From the Collection of James Orrock, Esq., R.I.

LADY TRIMLESTOWN
BY SIR THOMAS LAWRENCE, P.R.A.

[NUMBER 159]

CECIL GORDON LAWSON

ENGLISH, 1851-1882

Born in Shropshire, England. He early showed great promise as a painter of landscape, the works he exhibited meeting with a very favorable reception. Had he lived longer there is no doubt that he would have become one of the foremost artists of his day. His last work, "The August Moon", is in the National Gallery, London.

162 **VALLEY OF THE DOONE, NORTH DEVON** £1020

View looking over the valley, with a rocky bank and a stream in the foreground; stormy sky, with a rainbow on the left.

Canvas. Signed to right, and dated 1882. *Height,* 35 *inches; width,* 41½ *inches.*

From the Collection of J. W. Adamson, Esq., 1887.

From the Collection of Edward Priestman, Esq., Bradford, 1896. 550 gs

From the Collection of C. A. Barton, Esq., 1902.

From the Collection of Sir W. Cuthbert Quilter, July 9, 1909. See full-page plate in the privately printed catalogue of the Quilter Collection, 1909, page 44.

Exhibited at the Royal Academy, 1882, No. 1512.

Exhibited at Burlington House, London, 1906, No. 146 (Sir W. Cuthbert Quilter).

Exhibited at the British Empire Exhibition, Wembley, 1924 (Lord Leverhulme).

Illustrated in the Souvenir of the British Empire Exhibition at Wembley, 1924.

This picture, probably Lawson's masterpiece, visualizes the locality of the Doones of Badgeworthy, a gang of robbers at the time of the Commonwealth, the traditions of which inspired Blackmore's great romance, "Lorna Doone".

6/23 12500

[SEE ILLUSTRATION]

VALLEY OF THE DOONE, NORTH DEVON
BY CECIL GORDON LAWSON

[NUMBER 162]

BENJAMIN WILLIAM LEADER, R.A.

ENGLISH, 1831-1923

Leader was born in Worcester, and found the subject for the majority of his paintings in his own county; his pictures were exhibited at the Royal Academy consistently, after 1854. *He painted exclusively fine, soft, imaginative landscapes.*

163 **EVENING, WORCESTERSHIRE**

A landscape with trees and cottages and a quiet stream.

Canvas. Signed and dated "B. W. Leader", 1912. *Height,* 16 *inches; width,* 24 *inches.*

BENJAMIN WILLIAM LEADER, R.A.

ENGLISH, 1831-1923 £850

164 **WORCESTER CATHEDRAL**

A comprehensive view across the river Severn, towards the city of Worcester, with the Cathedral standing high in the centre; sunset sky.

Canvas. Signed and dated in lower left-hand corner, "B. W. Leader, 1894". *Height,* 53 *inches; width,* 89½ *inches.*

Exhibited at the Royal Academy, 1894, No. 371.

Exhibited at the Winter Exhibition, Burlington House, London, (George McCulloch Collection), 1909, No. 127.

Etched by T. Chauvel.

From the George McCulloch Collection, May, 1913, No. 159. A photogravure appeared in the Sale Catalogue. 600

JAMES MATHEWS LEIGH

ENGLISH, 1808-1860

165 **A BACCHANTE**

A seated figure with a glowing complexion, wearing a gold-colored and red skirt, and a white bodice; her hair wreathed with vine leaves; clasping a gold flagon. The background a forest glade.

Canvas. Height, 50 *inches; width,* 40 *inches.*

FREDERICK, LORD LEIGHTON, P.R.A.

ENGLISH, 1830-1896

Leighton was the son of wealthy and cultured parents; he studied under Steinle and travelled extensively on the Continent until 1858, *when he returned to London and met with considerable success as a painter. In* 1878 *he was elected President of the Royal Academy, which office he filled with distinction. The design of his paintings is excellent and nothing could be more exquisite than the arrangement of his draperies. "The figures are painted with rare skill and grace, the drawing is admirable and the archaeological learning, which seems to be a matter of special pride in art to-day, is most thorough."—Professor Weir's note on Leighton's exhibit in his "Official Report of the American Centennial Exhibition of* 1870".

[NUMBER 166]

£700

166 **ANTIGONE**

A superbly delineated head in profile to the left, over the shoulder.
Canvas. Height, 23½ *inches; width,* 20 *inches.*
Exhibited at the Royal Academy, 1882.
Mentioned in Francis Rhys, "Frederick, Lord Leighton", pages 33 and 88.

FREDERICK, LORD LEIGHTON, P.R.A.
ENGLISH, 1830-1896

167 **MENA DONKEY WITH ARAB ATTENDANT**
Canvas. Height, 7½ *inches; width,* 7½ *inches.*
Exhibited at the Grosvenor Galleries.
Exhibited at the Royal Yorkshire Exhibition, 1867.
Sold at the dispersal of the works of the artist at Christie's, 1896.
Mentioned in Francis Rhys, "Frederick, Lord Leighton", pages 88 and 94.

FREDERICK, LORD LEIGHTON, P.R.A.
ENGLISH, 1830-1896

168 **A MECCA DONKEY**
Canvas. Height, 7½ *inches; width,* 7½ *inches.*
Exhibited at the Grosvenor Galleries.
Exhibited at the Royal Yorkshire Exhibition, 1867.
Sold at the dispersal of the works of the artist at Christie's, 1896.
Mentioned in Francis Rhys, "Frederick, Lord Leighton", pages 88 and 94.

FREDERICK, LORD LEIGHTON, P.R.A.

ENGLISH, 1830-1896

169 **MADONNA AND CHILD**

Panel. Height, 10½ *inches; width,* 6¾ *inches.*

WILLIAM LEIGHTON LEITCH, R.I.

SCOTTISH, 1804-1883

Leitch was born in Glasgow of parents in humble circumstances, and started his artistic career as a scene-painter in the Theatre Royal, Glasgow. He was encouraged by the Marquess of Hastings and Dr. Young of Irvine, and on their advice went to London. In 1832 *he exhibited at the Society of British Artists, and gave lessons to many members of the British aristocracy. By Lady Canning, one of his pupils, he was introduced to Queen Victoria, to whom, with other members of the Royal Family, he gave lessons for over twenty years. Many of his works have been engraved.*

170 **MOUNTAIN SCENE**

With heather, and a drove of cattle winding along a path.

Panel. Signed with monogram "W.L.L." Height, 11¾ *inches; width,* 17¾ *inches.*

JOHN FREDERICK LEWIS, R.A.

ENGLISH, 1805-1876

When quite young Lewis gained a reputation as a painter in water colors, and in 1824 *he was employed by George IV to paint sporting subjects at Windsor Castle. In* 1841 *he travelled to Cairo when, no doubt, this painting was made. The preliminary study for this picture is at the Tate Gallery in London, having been purchased by means of a Parliamentary grant in* 1900.

171 **THE COURTYARD OF THE COPTIC PATRIARCH'S HOUSE, CAIRO**

A brilliant painting of a shaded courtyard, with figures and animals. *Panel. Signed "J. F. Lewis"; dated* 1804. *Height,* 43½ *inches; width,* 42 *inches.*

From the Collection of W. Leaf, Esq., 1871.

From the Collection of L. Huth, Esq., 1893.

From the Collection of Holbrook Gaskell, Esq., 1909. 4900

From the Collection of Sir Thomas Devitt, Bart. ~~1914~~, 6200 (1924.

Exhibited at the Royal Academy, 1864.

Exhibited at the Paris Universal Exhibition, 1878.

Exhibited at the Glasgow International Exhibition, 1901.

[SEE ILLUSTRATION]

THE COURTYARD OF THE COPTIC PATRIARCH'S HOUSE, CAIRO
BY JOHN FREDERICK LEWIS, R.A.

[NUMBER 171]

JOHN LINNELL, R.W.S.

ENGLISH, 1792-1882

Linnell was a portrait and a landscape painter—an intimate friend of William Blake; he was most noted for his portraits, which he drew, painted and engraved. He studied under Banjamin West and John Varley, and exhibited at the Royal Academy regularly from 1821-1847.

172 **PORTRAIT OF BENJAMIN FLINT, ESQ.**

A handsome middle-aged gentleman, in black coat, with high stock, seated on a garden terrace.

Panel. Signed and dated "J. Linnell F. 1830". *Height,* 14½ *inches; width,* 11 *inches.*

Exhibited at the National Exhibition, Somerset House, London, 1830.

The genealogical tree of the Flint family is pasted on the back of the picture, and also some interesting contemporary press cuttings, relating to the value of the pictures, by Linnell.

[SEE ILLUSTRATION]

The two £670

JOHN LINNELL, R.W.S.

ENGLISH, 1792-1882

173 **PORTRAIT OF MRS. FLINT**

A charming portrait of a middle-aged lady, in lace cap, seated by a window, overlooking a landscape.

Panel. Signed and dated "J. Linnell F. 1830". *Height,* 14½ *inches; width,* 11 *inches.*

Exhibited at the National Exhibition, Somerset House, London, 1830.

There are similar notices to those pasted on the back of the preceding portrait of Benjamin Flint.

[SEE ILLUSTRATION]

PORTRAITS BY JOHN LINNELL

[NUMBERS 172, 173]

JOHN LINNELL, R.W.S.

ENGLISH, 1792-1882

174 **ARCADIAN SHEPHERDS**

A sunset scene, with six figures of shepherds grouped under trees in the foreground, one seated at back in the centre playing a flute; a wooded landscape beyond.

Canvas. Signed and dated in lower left corner, "J. Linnell, 1856".

Height, 26½ *inches; width,* 35 *inches.*

From the Collection of Mrs. Gibbons, 1883.

From the Collection of Joseph Ruston, Esq., Monk's Manor, Lincoln, 1898.

From the Collection of James Orrock, Esq., R.I., 1904. 2408

Exhibited at Burlington House, 1906, No. 39 (W. H. Lever).

[SEE ILLUSTRATION]

JOHN LINNELL, R.W.S.

ENGLISH, 1792-1882

175 **A SUNSET LANDSCAPE**

A shepherd, with felled timber, by a lake.

Panel. Height, 6½ *inches; width,* 8½ *inches.*

From the Collection of James Orrock, Esq., R.I.

Exhibited at Burlington House, London, 1883.

ARCADIAN SHEPHERDS
BY JOHN LINNELL

[NUMBER 174]

SIR JAMES DROMGOLE LINTON, P.R.I.

ENGLISH, 1840-

Sir James Dromgole Linton was born in London. His fine, decorative, subject pictures display great accuracy of costume and setting. He was awarded many high orders and decorations.

176 THE SURRENDER

A Moor, with his wife and children behind him, in the charge of guards, handing a set of keys on a crimson cushion to a man in armor, with a grave and compassionate face, who leans down from his horse to take them; soldiers in armor in the background. One of a series of six pictures illustrating the history of a soldier in the sixteenth century.

Canvas. Signed and dated "J. D. Linton, '83". Height, 49 *inches; width,* 7 *feet* 3 *inches.*

Exhibited at the Royal Academy, 1883.

Exhibited at the Royal Yorkshire Jubilee Exhibition, 1887.

JAMES MACWHIRTER, R.A.

SCOTTISH, 1839-1911

Born near Edinburgh. Exhibited his first picture at the Royal Academy, London, in 1853. *The Highlands in Scotland and the Alps provided the subjects for his most popular pictures, of which his best known example is "June in the Austrian Tyrol".*

177 THE VALLEY BY THE SEA

A wooded valley, with masses of delicate foliage, sloping down to the sea; sheep on a winding path at the left side.

Canvas. Signed "MacW." Height, 18 *inches; width,* 29½ *inches.*

THE COTTAGE ON THE DUNES
BY JACOBUS HENDRIKUS MARIS

[NUMBER 178]

JACOBUS HENDRIKUS MARIS

DUTCH, 1837-1899

Born at The Hague. He studied in Paris and exhibited at the Salon from 1862-1872. *His pictures were not appreciated in his own country, although he is regarded as one of the most prominent members of the Dutch Modern School, but were mainly collected by Scotsmen and Dutchmen who lived abroad. His paintings of Dutch canals and waterways are remarkable for their tone and coloring.*

£390

178 **THE COTTAGE ON THE DUNES**

Stormy day on the Dutch coast; a low shore with a fishing boat on the beach; sandhills and a low-roofed cottage towards centre.

Canvas. Signed "J. Maris". Height, 16 *inches; width,* 24 *inches.*

From the Collection of Sir George A. Drummond, K.C.M.G. 1919, 1500 gn.

[SEE ILLUSTRATION]

SIR JOHN EVERETT MILLAIS, P.R.A.

ENGLISH, 1829-1896

Millais, with Holman Hunt and Dante Gabriel Rossetti, inaugurated the Pre-Raphaelite movement, whose aim was to "present on canvas what they saw in nature". To this principle Millais steadfastly adhered and his pictures are strong with the force of great sincerity. In spite of adverse criticism (in which even Charles Dickens joined, though he afterwards owned his mistake), his pictures sold for considerable sums—"The Carpenter's Shop", which "The Times" called loathsome and revolting, being bought by a dealer for £150. Members of his family and friends sat for nearly all his subject pictures and when he turned his attention to portraits they were among his greatest successes, his portrait of Mr. Gladstone, now in the National Gallery, London, being considered the finest portrait ever painted of the great statesman.

£6200

179 **"CALLER HERRING"**

Miss Beatrice Buckstone, the daughter of the comedian, was the model for this picture, "the broadest piece of Pre-Raphaelite painting he (Millais) had indulged in for five-and-twenty years". She is represented in a blue dress and write apron, seated on the shore, with a basket of "caller" (or fresh) herring by her side, her head resting on her hand, gazing thoughtfully into the distance.

Canvas. Signed with a monogram and dated 1881. *Height,* 43½ *inches; width,* 31 *inches.*

Exhibited at Manchester, 1885.

Exhibited at the Grosvenor Gallery, London, 1886.

From the Collection of Walter Dunlop, Esq., 1910. 1600g

From the Collection of Stephen G. Holland, Esq., 1918. 1800g

Engraved by Sir H. Herkomer, R.A.

Reproduced in M.H. Spielmann, "Millais and his Works", 1898, page 163.

[SEE ILLUSTRATION]

"CALLER HERRING"
BY SIR JOHN EVERETT MILLAIS, P.R.A.

[NUMBER 179]

SIR JOHN EVERETT MILLAIS, P.R.A.

ENGLISH, 1829-1896

180 **QUEEN ESTHER**

Portrait of Miss Muir Mackenzie, wearing the jacket given to General Gordon by the Chinese Emperor at the close of the Taeping Rebellion.

Panel. Signed with the "Crown" monogram. Height, 23 *inches; width,* 15 *inches.*

An inscription on the back reads as follows:—*"Queen Esther (lent by James Gresham, Esq., Oil Painting,* 1865). *Miss Muir Mackenzie, with her hair unbound, a crown on her head, and wearing inside out for the sake of colour, General Gordon's 'Yellow Jacket', the story of which is told as follows in Boulger's Life of Gordon: 'At the end of the Taeping Rebellion and when Gordon gave up the command of the "ever victorious army", the Chinese Government tried to cover him with rewards. He would take nothing but the rank of Li-tu or Field Marshal and the rare and high dignity of the Yellow Jacket.'"*

From the Collection of Mrs. William Mond.

From the Collection of James Gresham, Esq., Belgrave Square, London. 1917, 2106.

Exhibited at the Blackburn Municipal Art Gallery.

Exhibited at the Whitechapel Fine Art Exhibition.

Exhibited at the City Art Gallery, Manchester.

[SEE ILLUSTRATION]

SIR JOHN EVERETT MILLAIS, P.R.A.

ENGLISH, 1829-1896

181 **HEAD OF A GIRL**

In profile, her right hand upraised, holding a black velvet band which encircles her neck.

Canvas. Height, 12 *inches; width,* 10 *inches.*

From the Collection of Montague S. Napier, Esq., 1920. 7/May, 6580

Inscribed on the back, *"Study in life class of Royal Academy".*

QUEEN ESTHER
BY SIR JOHN EVERETT MILLAIS, P.R.A.

[NUMBER 180]

ALBERT JOSEPH MOORE

ENGLISH, 1841-1893

Born at York, in England. In the early part of his career he painted religious subject pictures, but in the Academy Exhibition of 1865 *he exhibited the first of the decorative compositions of the present type, for which he became, justly, so renowned. The majority of his paintings are signed with a Greek Anthemion, the conventionalized honeysuckle ornament so much used by the brothers Adam in their decorative schemes.*

182 **LILIES**

A girl asleep, draped in white, on a couch, a plant of lilies by her side. *Canvas. Signed with "Anthemion". Height,* 11½ *inches; width,* 18½ *inches.*

ALBERT JOSEPH MOORE

ENGLISH, 1841-1893

183 **CHERRY BLOSSOM**

Full-length female figure in white, with cherry blossoms by her side. *Canvas. Signed with "Anthemion". Height,* 30 *inches; width,* 9½ *inches.*

From the Collection of W. Moresby Chinnery, Esq., 1920. Marchl, 1209

[SEE ILLUSTRATION]

CHERRY BLOSSOM
BY ALBERT JOSEPH MOORE

[NUMBER 183]

[NUMBER 184]

ALBERT JOSEPH MOORE
ENGLISH, 1841-1893

£260

184 **WHITE HYDRANGEA**

Female figure, white drapery over left shoulder; standing on a mosaic floor, her right hand raised and resting against a metal grille; white hydrangea blooms on the lower right-hand side of the picture.

Canvas. Signed with "Anthemion". Height, 45 *inches; width,* 17 *inches.*

Exhibited at the Royal Academy, 1885.
Exhibited at the Glasgow Institute, 1888.
Exhibited at the New Gallery, London, 1898.
Exhibited at the Glasgow International Exhibition, 1901.
Exhibited at Burlington House, London, 1906.

W. Connell 1908, 250p

ALBERT JOSEPH MOORE
ENGLISH, 1841-1893

185 **STUDY FOR "TOPAZ"**

A female figure in yellow drapery, wearing a necklace with topaz in it.
Canvas. Signed with "Anthemion". Height, 33½ *inches; width,* 24 *inches.*
From the Connell Collection. 1908, 1008
Exhibited at the Grosvenor Gallery, London.
Exhibited at the Royal Academy, 1886.
Exhibited at the Glasgow Institute, 1888.

ALBERT JOSEPH MOORE
ENGLISH, 1841-1893

186 **STUDY FOR "TOPAZ"**

A female figure in yellow drapery.
Canvas. Signed with "Anthemion". Height, 32½ *inches; width,* 12 *inches.*
From the Connell Collection. 1008

SIR ANTONIO MOR
SPANISH, 1512-1578

Mor (or Moro) excelled as a painter of portraits and there are many well-known portraits of Queen Mary by him. He was in the service of King Philip II of Spain, but was forced to leave by the Inquisition, who declared that he had got from the heretic English a charm that enabled him to bewitch the Spanish monarch.

187 **PORTRAIT OF MAITLAND OF LETHINGTON**

Minister to Mary, Queen of Scots; in black dress and white collar.
Panel. Oval. Height, 19 *inches; width,* 15 *inches.*
There is a portrait of the same sitter in the Collection of the Earl of Dysart at Ham House, painted by Janssen and inscribed "*Aetatis sue* 44 1589 *Chancellor Maitland*".

GEORGE MORLAND

ENGLISH, 1763-1804

As a painter of rustic scenes and subjects, Morland stands quite alone; while absolutely faithful to nature, he transforms with his exquisite touch the most humble objects into beautiful pictures, satisfying alike to the mind and to the eye.

188 **THE TURNPIKE GATE**

A countryman on a white horse, his right hand in his pocket, is about to pay the keeper of the Turnpike Gate, who waits outside the red-tiled cottage; a tired traveller seated at a table is seen through the open door; tree to left, dog in foreground; late spring or early summer effect.

Canvas. Signed and dated in lower right corner, "G. Morland 1793". *Height,* 35 *inches; width,* 45 *inches.*

Engraved in mezzotint by William Ward, June 4, 1806.

When the Leverhulme Collection was viewed by the London press in September, 1925, it was generally agreed that this Morland was one of its finest pictures. The history of the picture, which Lord Leverhulme obtained from James Orrock, a well-known *marchand-amateur* of his day, is a complete blank for over a century. It is said to have come from the Collection of Mr. James Fleming, 1 & 3 Scotland Place, London, but the picture with this title which Mr. Fleming exhibited at Burlington House in 1883, No. 284, was much smaller.

Valued by T. Cox at £500

[SEE ILLUSTRATION]

THE TURNPIKE GATE
BY GEORGE MORLAND

[NUMBER 188]

THE SLATE QUARRY
BY GEORGE MORLAND

[NUMBER 189]

GEORGE MORLAND

ENGLISH, 1763-1804

£620

189 **THE SLATE QUARRY**

A slate quarry with a white horse and two oxen drawing a carload of slate past a cottage; two men and a dog in the foreground; distant view of mountains.

Canvas. Signed and dated 1793. *Height,* 19½ *inches; width,* 25½ *inches.*

From the Collection of James Orrock, Esq., R.I. £105

[SEE ILLUSTRATION]

SELLING THE PET LAMB
BY GEORGE MORLAND

[NUMBER 190]

GEORGE MORLAND
ENGLISH, 1763-1804

190 **SELLING THE PET LAMB**
The butcher appraising the lamb, while the little girl clings to the arm of her father.
Canvas. Height, 21½ *inches; width,* 18 *inches.*
From the Collection of Frederick Fish, Esq. 24/3/88. 1508.
From the Collection of James Orrock, Esq., R.I.

[SEE ILLUSTRATION]

GEORGE MORLAND
ENGLISH, 1763-1804

191 **THE GYPSIES' CAMP**

A wooded landscape, with gypsies encamped by a stream, washing their clothes.

Panel. Height, 17 *inches; width,* 23½ *inches.*

From the Collection of Alexander Huth, Esq.

GEORGE MORLAND
ENGLISH, 1763-1804

192 **THE BEAR HUNT**

A large brown bear mauling a dog; three other dogs rushing in.

Panel. Signed "G. Morland pinxit". Height, 8 *inches; width,* 10 *inches.*

From the Collection of James Orrock, Esq., R.I.

GEORGE MORLAND
ENGLISH, 1763-1804

193 **A COUNTRY INN**

With the sign of "The Red Lion"; a man on a white horse talking to a woman at the door.

Canvas. Height, 11½ *inches; width,* 14¾ *inches.*

From the Collection of James Orrock, Esq., R.I.

CYMON AND IPHIGENIA
BY GEORGE MORLAND

[NUMBER 194]

GEORGE MORLAND

ENGLISH, 1763-1804

194 **CYMON AND IPHIGENIA**

A woodland glade; reclining on a bank at the side of a stream, an elegant young lady, before whose beauty and charm a rustic stands spellbound.

Canvas. Height, 9½ *inches; width,* 11½ *inches.*

From the Collection of James Orrock, Esq., R.I. 4/6/04, 190 8

[SEE ILLUSTRATION]

GYPSIES
BY GEORGE MORLAND

[NUMBER 195]

GEORGE MORLAND
ENGLISH, 1763-1804

£500

195 **GYPSIES**

The edge of a wood, a pool to the left; a group of gypsies round a fire to the right; in the centre a man on a white horse, from whom a boy is begging alms.

Canvas. Signed "G. Morland pinxit". Height, 16½ *inches; width,* 20 *inches.*

From the Collection of Sir George A. Drummond, K.C.M.G., 1919. 600p

Cost Drummond £1500

[SEE ILLUSTRATION]

THE LOOK OUT
BY GEORGE MORLAND

[NUMBER 196]

GEORGE MORLAND
ENGLISH, 1763-1804

196 **A COAST SCENE—"THE LOOK OUT"**
A jetty, with a sentry standing by a flagstaff and a cannon; with a flight of steps, at the foot of which is a boat carrying two men; sailing vessels out at sea.
Canvas. Signed "Morland". Height, 9½ *inches; width,* 11¾ *inches.*
From the Collection of James Orrock, Esq., R.I.

[SEE ILLUSTRATION]

GEORGE MORLAND
ENGLISH, 1763-1804

197 **THE FARMER'S VISIT TO HIS MARRIED DAUGHTER**

An interior with four figures; the farmer seated to the right, holding his broad-brimmed black felt hat in his right hand and a glass of wine in his left; his son-in-law is seated at the opposite side of the table; the farmer's daughter, in white rep blue sash and mob-cap, is standing, leaning her arms on a chair and discussing the contents of a letter which she holds in her hand; a child in the foreground is fondling a dead hare.

Circular panel. Diameter, 12 *inches; oval gilt mount.*

Engraved in stipple by W. Bond, 1789; a companion to "The Visit Returned in the Country", engraved by W. Nutter, 1789.

Described in J. Hassell, "Memoirs" of Morland, 1806, pages 113-14.

Exhibited at Agnew's Gallery, London, 1904, No. 2.

From the Collection of Lady Tate (widow of Sir Henry Tate), Park Hill, Streatham, February 17, 1920, No. 358, whence it passed into Lord Leverhulme's Collection. 300gs

GEORGE MORLAND
ENGLISH, 1763-1804

198 **LOUISA**

Three-quarter length portrait of a girl, in black hat, with white feather, white dress and brown fur muff.

Canvas. Height, 9½ *inches; width,* 7½ *inches.*

A portrait of Louisa Mildmay, whose portrait was twice drawn and engraved by Morland's brother-in-law, William Ward, with the inscriptions, "Charming all, unconscious of her Charms", and "The delicious Sensibility that swam in her charming black eyes, gave her an air which render'd her wholly irresistible".

From the Collection of George Harland-Peck, Esq., 1920. 20gs

A SHIP IN A STORM OFF A ROCKY COAST
BY GEORGE MORLAND

[NUMBER 199]

GEORGE MORLAND
ENGLISH, 1763-1804

199 **A SHIP IN A STORM OFF A ROCKY COAST**
Two men standing on the shore, watching.
Canvas. Height, 9½ *inches; width,* 11½ *inches.*
From the Collection of James Orrock, Esq., R.I.

[SEE ILLUSTRATION]

[NUMBER 200]

GEORGE MORLAND
ENGLISH, 1763-1804

200 **THE MARKET WOMAN**
A countrywoman, laden with a heavy basket, standing in a rustic lane. *Canvas. Signed and dated "G. Morland* 1793". *Height,* 14½ *inches; width,* 11½ *inches.*

ANGERS, FRANCE
BY WILLIAM JAMES MULLER

[NUMBER 201]

WILLIAM JAMES MULLER

ENGLISH, 1812-1845

Son of the curator of the Bristol Museum in England. He travelled extensively, the majority of his paintings being illustrative of his tours. His work was not fully appreciated in his lifetime, but he is now regarded as one of the great artists of his day, and his paintings command very high prices. He had an extraordinary individuality and painted direct from nature in a manner purely his own; he worked in a state of inspired enthusiasm and, once away from the spot, would not re-touch.

201 **ANGERS, FRANCE** £480

A view across the river with bridge, boats and Cathedral of St. Maurice in the distance to left; on the right at the edge of the river and dominating the scene is the round tower or castle completed by Louis IX, "a venerable relic of anitquity", a fishing-boat anchored at foot; in the foreground a seated woman, holding a baby, and by her side a child, while another woman is walking towards an arched doorway in the high wall connected with the castle.

Canvas. Signed in lower right corner, and dated 1842. *Height,* 25 *inches; width,* 41½ *inches.*

From the Artist's Sale, 1846. April 3. 1846. 68-440.72 g.

From the Collection of Edwin Bullock, Esq., 1870. 250 g.

From the Collection of James Orrock, Esq., R.I. £609

[NUMBER 202]

WILLIAM JAMES MULLER

ENGLISH, 1812-1845

£500

202 **THE YOUNG ANGLERS**

A view of a water mill at Gillingham, Kent, England, with two boys fishing in the stream.

Canvas. Signed and dated "W. Muller pinxit, 1842". *Height,* 36½ *inches; width,* 30½ *inches.*

From the Collection of Joseph Standen, Esq., Cole Park, Twickenham, England. 26/5/16 Lot 131. 41½ x 33½

[SEE ILLUSTRATION]

WILLIAM JAMES MULLER

ENGLISH, 1812-1845

203 **WHITCHURCH**

A landscape with cottage on the right, a boy and girl seated by a stream, the church in the distance.

Canvas. Signed and dated "W. Muller, 1844". *Height,* 31 *inches; width,* 50 *inches.*

From the Collection of Albert Levy, Esq., 1876. 1250g

From the Collection of Lord Armstrong, 1910. 290g.

Exhibited at Burlington House, London, 1875.

Exhibited at the Glasgow Art Exhibition, 1901.

SIR DAVID MURRAY, R.A., P.R.I.

CONTEMPORARY ENGLISH

204 **IN THE BAY OF STORNOWAY**

A view of the Bay in wartime, the shipping camouflaged; a cottage on a cliff at the side; trees and gulls.

Canvas. Signed and dated "David Murray, 1919". *Height,* 45 *inches; width,* 51½ *inches.*

From the Collection of J. L. Buchanan, Esq., Hendon Hall, England.

THE HILL
VIEW OF ONE END OF THE MODERN PICTURE GALLERY
WITH PAINTINGS BY ORPEN, MILLAIS, GORDON LAWSON, ETC.

THIRD SESSION

NUMBERS 205-296

PATRICK ("PETER") NASMYTH
SCOTTISH, 1787-1831

Patrick, the eldest son of Alexander Nasmyth, was born in Edinburgh; he studied for some time under his father, but in 1807 *went to London, where his brilliance as a landscape painter was speedily recognized. His style is similar to that of the great masters of landscape painting of the Dutch school.*

[NUMBER 205]

205 **WOODY LANDSCAPE**
With pond, cottages and figures.
Panel. Height, 7½ *inches; width,* 9½ *inches.*
From the Wynne Ellis Collection, 1876.
Mentioned in W. Roberts, "Memorials of Christie's", Vol. 1, page 248.

A COUNTRY ROAD
BY PATRICK ("PETER") NASMYTH

[NUMBER 206]

PATRICK ("PETER") NASMYTH

SCOTTISH, 1787-1831

206 **A COUNTRY ROAD**

A broad view over a country road, with wood to left and roofs of cottages; trees and inn to right, a man on a tree-trunk seated; bank and donkey in the foreground.

Canvas. Signed and dated in lower left corner, "Peter Nasmyth, 1812". *Height,* 18 *inches; width,* 24 *inches.*

Probably the "View near Epping Forest" exhibited at the Royal Academy in 1813, No. 314.

From the Collection of T. W. Wright, Esq., Mossley Vale House, Liverpool, 1923. April 27, 4280

[SEE ILLUSTRATION]

D. KANNIAH NAYADU

207 **THE SPIRIT OF THE CAVES**

Canvas. Height, 21½ *inches; width,* 14½ *inches.*

ERSKINE NICOL

SCOTTISH, 1825-1904

Born at Leith, Scotland. He turned from house-painting to the painting of pictures and became drawing-master at the Leith Academy. His pictures were exhibited regularly at the Royal Academy. In 1846 *he obtained an appointment, under the Science and Art Department, in Dublin, where he made many clever delineations of Irish peasant life.*

208 **IRISH STEW**

A party of peasants, seated round a table, hailing a woman who carries in a dish of stew.

Canvas. Signed and dated "Erskine Nicol, 1851". *Height,* 18 *inches; width,* 54 *inches.*

JOHN OPIE, R.A.

ENGLISH, 1761-1807

Opie was the son of a village carpenter in Cornwall, England, who wished him to join him in his business. The boy's love of drawing, however, was so pronounced that nothing could divert him. Dr. Wolcott, a great patron of artists, who at that time resided in Truro, interested himself in his advancement, and he soon became known as a painter of distinction; his portraits are full of vigor and style.

£360

209 **CHILDREN OF WILLIAM SMITH, M.P.**

Two boys, children of William Smith (1756-1835), M. P. for Norwich, a follower of Fox and a friend of Samuel Rogers, Wilberforce, Opie and Cotman. The elder son, Benjamin Smith (1783-1860), was M. P. for Norwich, 1838-47.

Half-lengths, in dark dresses with lace collars and cuffs; the elder is embracing the younger and both are looking intently at some object (not seen in the picture) on the left.

Canvas. Height, 30 *inches; width,* 25 *inches.*

Exhibited at the Royal Academy, 1796, No. 196, as "Portraits of Two Children".

Recorded in J. J. Rogers, "Opie and his Works", 1878, page 161; and in Ada Earland, "John Opie and his Circle", 1911, pages 144, 316.

Tooth 5/5/23 £250

[SEE ILLUSTRATION]

SONS OF WILLIAM SMITH, M.P.
BY JOHN OPIE, R.A.

[NUMBER 209]

SIR WILLIAM ORPEN, K.B.E., R.A., R.I.

IRISH, 1878-

Sir William Orpen has been President of the International Society of Sculptors, Painters and Gravers since 1921. *He studied at the Metropolitan School of Art at Dublin, and at the Slade School. He is an extremely generous donor to many museums and art collections, and author of "An Onlooker in France,* 1921".

210 **PORTRAIT OF LADY ROCKSAVAGE** ~~£600~~ £560

Now the Marchioness of Cholmondeley; sister of Sir Philip Sassoon, Bart. Three-quarter length, seated, in profile, the head turned to the spectator. In a black dress with touches of red.

Canvas. Height, 47 *inches; width,* 37 *inches.*

Exhibited at the Royal Academy, 1913.

Exhibited at the Walker Art Gallery, Liverpool, 1913.

Exhibited in Pittsburgh, U.S.A., 1914-15.

Exhibited at the International Exhibition at The Hague, 1922.

Exhibited at the Canadian National Exhibition at Toronto, 1924.

[SEE ILLUSTRATION]

LADY ROCKSAVAGE
BY SIR WILLIAM ORPEN, K.B.E., R.A., R.I.

[NUMBER 210]

SIR WILLIAM ORPEN, K.B.E., R.A., R.I.

IRISH, 1878-

£650

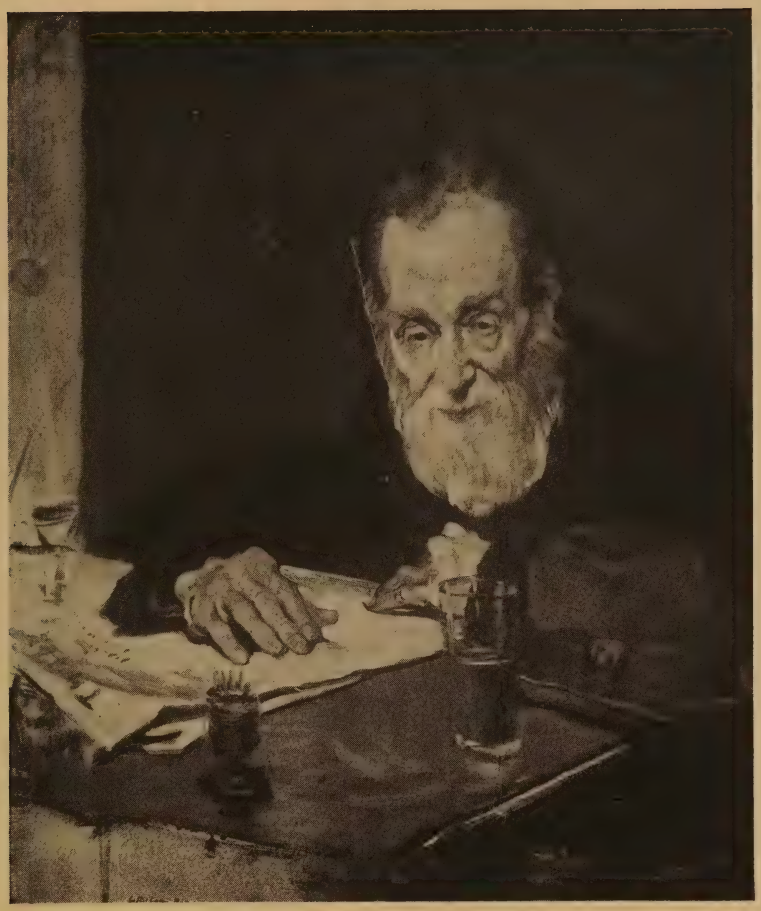
211 **THE OLD CABMAN**

The head and shoulders of an old bearded man; with tired lack-lustre eyes, seated at a table, with a newspaper and a glass of beer. *Canvas. Signed "William Orpen". Height,* 29 *inches; width,* 24 *inches.*

Chicago art Institute

From the Collection of Captain J. Audley Harvey, 1924. 380 p

[SEE ILLUSTRATION]



THE OLD CABMAN
BY SIR WILLIAM ORPEN, K.B.E., R.A., R.I.
[NUMBER 211]

REV. WILLIAM PETERS, R.A.

IRISH, CIRCA 1740-1814

Peters' father held a position in the Customs Department at Dublin, and intended his son for the Church. The latter, however, was so strongly attracted to painting, that he did not take Orders until he was forty-three years of age, afer which time he only exhibited paintings of religious subjects. Prior to this his work had savored very much of the ethereal ladies of the French School, and Peter Pindar used this as a perpetual subject for biting satire. If Peters had wished to exert himself, he could have been one of the most successful artists of his day—his work is equal to that of any of his great contemporaries.

£620

212 **PORTRAIT OF A GIRL**

Half-length, in a plain white dress.

Canvas. Height, 23 *inches; width,* 19 *inches.*

From the Cremetti Collection.

[SEE ILLUSTRATION]

PORTRAIT OF A GIRL
BY WILLIAM PETERS

[NUMBER 212]

J. PAUL

ENGLISH, 18TH CENTURY

213 **WESTMINSTER HALL**

The high gable of the Great Gothic Hall in the centre, flanked by stone towers and lower buildings; red brick buildings to the left; façade of the old Palace to the right; men in three-cornered hats, and hackney coach in foreground.

Canvas. Height, 24½ *inches; width,* 29½ *inches.*

GEORGE JOHN PINWELL

ENGLISH, 1842-1875

Born at High Wycombe in England. He drew for Elkington's, the great firm of silversmiths, but became very well known as an illustrator. "He had a great and very real love of beauty, and an unerring eye to discover it . . . There is always a story in his drawings, and it is very seldom more than suggested."—Dr. G. C. Williamson.

214 **THE ENCHANTRESS**

A little girl, a swineherd, in ragged clothes, seated in the fork of a tree, is gazing down at a littly posy of flowers in her hand; a youth, in rich doublet and hose, is leaning against the tree, looking up at her.

Panel. Signed with a monogram, "G.J.P." Height, 10½ *inches; width,* 15 *inches.*

From the Artist's Sale, 1876.

THE PRESENTATION IN THE TEMPLE
BY ANTONIO POLLAIUOLO

[NUMBER 215]

ANTONIO POLLAIUOLO

ITALIAN, 1432-1498

Pollaiuolo was born at Florence; he was probably a pupil of Donatello and studied under dal Castagno. His pictures are religious or classical subject paintings.

215 **THE PRESENTATION IN THE TEMPLE**
Panel. Height, 21 *inches; width,* 18 *inches.*

[SEE ILLUSTRATION]

SIR EDWARD JOHN POYNTER, P.R.A.

ENGLISH, 1836-1919

Son of Ambrose Poynter, architect; he was born in Paris and was an intimate friend of Du Maurier and Lord Leighton. He painted portraits and landscapes, but is best known for his fine rendering of Egyptian and classical subjects.

216 **SWEET IS THE BREATH OF MORN**

The head and shoulders of a young woman with her back turned towards the spectator; her head turned to the left in profile; the right hand raised to draw a curtain back from a window, the left adjusting a crimson-lined cloak on her shoulder.

Canvas. Initialled and dated "E.J.P. 1888". *Height,* 22½ *inches; width,* 22½ *inches.*

From the Collection of F. Smallman, Esq., Hayesleigh, Stretford.

Exhibited at the County Borough of Oldham Art Exhibition, 1894.

SIR EDWARD JOHN POYNTER, P.R.A.

ENGLISH, 1836-1919

217 **A SUPPLIANT TO VENUS**

A terrace, with marble columns, overlooking the sea, with a youth, draped in a leopard skin, standing by a smoking incense brazier.

Canvas. Initialled and dated "E.J.P., 1871". *Height,* 28 *inches; width,* 16½ *inches.*

From the Collection of James Gresham, Esq., 1917. 90 gs

From the Collection of W. Brocksbank, Esq.

Exhibited at the Jubilee Exhibition, Manchester, 1887.

Exhibited at the Royal Academy Winter Exhibition, 1922.

SIR EDWARD JOHN POYNTER, P.R.A.

ENGLISH, 1836-1919

218 **AT LOW TIDE**

A sea nymph, with a shell poised in her right hand, seated on a rock within a cave.

Canvas. Height, 32 *inches; width,* 22 *inches.*

Exhibited at the Royal Academy Winter Exhibition, 1922.

BERTRAM PRIESTMAN, A.R.A.

CONTEMPORARY ENGLISH

219 **A SUFFOLK VALLEY, AUTUMN**

A green landscape, with cattle by a pool; trees wreathed with mist in the background.

Canvas. Signed and dated "B. Priestman, '20". *Height,* 32 *inches; width,* 50 *inches.*

Exhibited at the International Exposition of Art, Venice, 1905.

Exhibited at the Royal Academy, 1920.

Purchased from the Painter.

SIR HENRY RAEBURN, R.A.

SCOTTISH, 1756-1823

Raeburn has been called "The Scottish Reynolds". He started work as a miniature painter, but soon found his true métier in portraiture, and, following the advice of Sir Joshua Reynolds, who also generously proffered monetary assistance, studied in Rome. In 1787 *he returned to Edinburgh, where he enjoyed great success. He was a brilliant painter who, from his own insight into the character and disposition of his sitter, made his portraits as vitally interesting to-day and for all time, as when they presented subjects personally known to the beholder.*

220 **SIR BROOKE BOOTHBY, BART.** £1200

Seventh baronet of Broadlow Ash, Co. Derby; born June 3, 1744; a minor poet, author of "Fables and Satires", one of the literary circle of Lichfield of which Miss Seward, R. L. Edgeworth, Dr. Erasmus Darwin and others were members; succeeded his father 1789; died January 23, 1824. His portrait was painted by Sir Joshua Reynolds and others.

Half-length, seated near a clump of trees, in brown coat, blue overcoat, yellow vest, white neckerchief and large broad-brimmed black hat, right hand resting against his head.

Canvas. Height, 36½ *inches; width,* 27½ *inches.*

From an anonymous owner, at a Sale at Christie's, London, May 30, 1919, No. 51. 110 gs

[SEE ILLUSTRATION]

SIR BROOKE BOOTHBY, BART.
BY SIR HENRY RAEBURN, R.A.

[NUMBER 220]

Early English School

SIR HENRY RAEBURN, R.A.
SCOTTISH, 1756-1823

221 **A GROUP OF THREE CHILDREN**
A boy, with flowers in a wheelbarrow; a little girl, holding a rake, gazing up at him, and another little girl fondling a dog, in a garden.
Canvas. Height, 56 *inches; width,* 44 *inches.*
From the Collection of James Orrock, Esq., R.I.
From the Collection of John Irving, Esq.

[SEE ILLUSTRATION]

A GROUP OF THREE CHILDREN
BY SIR HENRY RAEBURN, R.A.

[NUMBER 221]

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

Reynolds was born in Devonshire; at an early age he showed signs of talent and in 1740 *went to London and was apprenticed to Thomas Hudson, the portrait painter; he studied hard and by* 1744 *had executed some twenty portrait commissions. His work was so much superior to that of any of his contemporaries that he quickly became the most popular painter of the day. He was elected first President of the Royal Academy. In* 1781 *he painted portraits of George III and Queen Charlotte and he also painted Dr. Johnson, who was his intimate and much-loved friend, five times. Reynolds is regarded as the greatest portrait painter that England has ever produced and as one of the greatest painters in the world. He had a singularly charming personality and gathered round him all the most eminent people of his day. In his will he bequeathed a picture each to the Earl of Upper Ossory and to Lord Palmerston; the former chose the "Venus and Cupid" and the latter "The Infant Academy", each of which is included in the Collection of Lord Leverhulme.*

223 **THE INFANT ACADEMY**

A group of Cupids in a studio, one seated to the left, painting; the other to the right, posing for its portrait, in high bonnet with feather.

Canvas. Height, 27½ *inches; width,* 34 *inches.*

A studio version of the famous picture, frequently engraved and exhibited, which Sir Joshua sent to the Royal Academy of 1782, No. 72, and then catalogued as "Children". The exhibited picture was bequeathed by the artist to Henry, 2nd Lord Palmerston, and was sold in recent years to Lord Iveagh. The history of the present version cannot be traced further back than to Earl Granville, who sold it at Christie's on January 11, 1892, No. 128. It passed into the possession of L. Lesser, a London dealer, and subsequently into the well-known collection of the late George Harland-Peck, Esq., of Belgrave Square, London; in his sale June 25, 1920, it was Lot 122 and passed into Lord Leverhulme's Collection.

380 £

[SEE ILLUSTRATION]

THE INFANT ACADEMY
BY SIR JOSHUA REYNOLDS, P.R.A.

[NUMBER 223]

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

224 **COUNTESS OF THANET** £620

Mary, daughter of Lord John Sackville, second son of Lionel, 1st Duke of Dorset; married August 30, 1767, Sackville Tufton, 8th Earl of Thanet; died September 1778.

Three-quarter length, standing in a landscape beneath trees, leaning against a bank; face in profile, looking to the right; in low white dress, with short sleeves, gold sash, blue shawl over left arm, hair bound with ribbon.

Canvas. Height, 41 *inches; width,* 32½ *inches.*

From the Sale of an anonymous owner at Christie's, May 8, 1897, No. 871.

From the Collection of Sir Horatio Davies, June 27, 1903, No. 12. 1208

Recorded (incorrectly) in A. Graves and W. V. Cronin, "History of the Works of Sir Joshua Reynolds, P.R.A.", pages 990 and 1421.

This dignified portrait is doubtless a version of the whole-length painted in 1770-71, now the property of Lord Hothfield.

[SEE ILLUSTRATION]

COUNTESS OF THANET
BY SIR JOSHUA REYNOLDS, P.R.A.

[NUMBER 224]

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

225 **VENUS AND CUPID** £1050

Nude figure of youthful Venus, reclining on a cushion in a landscape, beneath a crimson curtain and a vine with grapes; her right arm is encircled by a jewelled band, and her hair is resting on her body; she is looking with a smiling expression at a golden-haired Cupid who is peeping through the trees to the right; a view of a park is seen in the centre distance.

Canvas. Height, 49 *inches; width,* 39 *inches.*

Exhibited at the Royal Academy, 1785, No. 126, as "Venus".

Engraved by Joseph Collyer, 1786; by A. Raimbach, 1810; by S. W. Reynolds; by A. Fox, and frequently reproduced.

Loan Exhibitions: British Institution, 1813, No. 29 (Earl of Upper Ossory); same place, 1823, No. 57 (Ladies Fitzpatrick); same place, 1844, No. 156 (R. W. Fitzpatrick); same place, 1865, No. 97 (J. W. Fitzpatrick); Old Masters, Burlington House, 1875, No. 63 (Lord Castletown); and Grosvenor Gallery, London, 1884, No. 39 (Lady Castletown).

This picture was bequeathed in Reynolds' Will to John, Earl of Upper Ossory, from whose descendant, Lord Castletown of Upper Ossory, it was purchased by Lord Leverhulme, at Christie's, July 18, 1924, No. 150. A photogravure of the painting appeared in the catalogue. 240080.

Described in Sir W. Armstrong, "Sir Joshua Reynolds", page 242; and in Graves and Cronin, "History of the Works of Sir Joshua Reynolds, P.R.A.", 1899, page 1222.

Reproduced in the "Engraved Works of Sir Joshua Reynolds", published in 1836 by Hodgson and Graves, Vol. II, page 69.

On the back of the painting are pasted two documents, which read as follows:

"Extracts from the Will of Sir Joshua Reynolds. I desire the Earl of Upper Ossory would accept of some picture of my own painting, that he takes his choice of those I am painting, which shall be unsold at my death."

"In consequence of the above bequest of my most valuable and excellent friend, I have made choice of this painting, representing Nymph and Boy. Upr Ossory. April 1792."

On the back of the picture is a typed copy of a letter:

Endorsed "Sir J. Reynolds, July, 1786."

"London, July 17th, 1786.

(*Continued on page* 172)

VENUS AND CUPID
BY SIR JOSHUA REYNOLDS, P.R.A.

[NUMBER 225]

"My Lord,

My mind at present is entirely occupied in contriving a possession of the Hercules; otherwise I think I should close with your Lordship's proposal—which I acknowledge is very flattering to me. There is another proposal which I beg leave to make, which I can execute immediately, and which I think will be equally valuable to your lordship, in saving a great deal of time—which is to copy the Nymph* and Shepherd, with many improvements which I wish to make, and add to it a landskip to make it the size of the frame at Ampthill; depend upon it I shall make it the most striking picture I ever did.

I am, with the greatest respect, your Lordship's most humble and obedient servant,

J. REYNOLDS.

P.S. If I paint this picture perfectly to your Lordship's satisfaction, I expect you will give me the Shield† to the bargain."

---

* Venus erased in original.

† (*Sic*)—probably "Sketch in" [to].

[SEE ILLUSTRATION, PAGE 171]

SIR JOSHUA REYNOLDS, P.R.A.
ENGLISH, 1723-1792

226 **MARGARET OXENDEN**

Daughter of Sir Henry Oxenden of Dene and Broome, Kent, England, as a child, standing holding a dog; red velvet robe over a white underdress and blue skirt; landscape background.

Canvas. Height, 35½ *inches; width,* 45 *inches.*

Bought for 7. Partridge 15/7/24. £723 15/ plus 10% £803-15/-

SIR JOSHUA REYNOLDS, P.R.A.
ENGLISH, 1723-1792

227 **QUEEN CHARLOTTE** £140

Charlotte Sophia of Mecklenburg-Strelitz (1744-1818), Queen Consort of George III.

Full-length, seated under a canopy of red velvet, wearing a Crown, in white and gold brocade dress and red velvet train, lined with ermine—her Coronation Robes.

Canvas. Height, 93 *inches; width,* 57 *inches.*

From the Collection of Sir George Chetwynd, Bart., of Grendon Hall, Atherstone. 24/2/12, this & 228, the two 250 gs

[SEE ILLUSTRATION]

as Ramsay

QUEEN CHARLOTTE, CONSORT OF GEORGE III
BY SIR JOSHUA REYNOLDS, P.R.A.

[NUMBER 227]

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

£140

228 **KING GEORGE III**

Full-length, seated on the Coronation Chair; in Coronation Robes, holding the sceptre in his right hand; architectural and red curtain background.

Canvas. Height, 93 *inches; width,* 57 *inches.*

From the Collection of Sir George Chetwynd, Bart., of Grendon Hall, Atherstone.

Reproduced in "Engraved Works of Sir Joshua Reynolds", published by Hodgson and Graves, 1836, Vol. II, page 64.

[SEE ILLUSTRATION]

KING GEORGE III
BY SIR JOSHUA REYNOLDS, P.R.A.

[NUMBER 228]

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

£750

229 **PORTRAIT OF MISS SARAH ANN FALKINER**

Youngest daughter of Sir Riggs Falkiner, of Anne Mount, County Cork, who married on 12th July, 1784, William Townsend, 2nd Baron Ventry of County Kerry.

Three-quarter length; in pink cloak with ermine border.

Canvas. Oval in a square. Height, 35 *inches; width,* 27 *inches.*

From the Collection of James Orrock, Esq., R.I.

[SEE ILLUSTRATION]

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

£500

230 **A GYPSY BOY**

The strange contours of the face and bright brown eyes are reminiscent of the quickly-moving, secretive little creatures of the undergrowth.

Canvas. Height, 33 *inches; width,* 27 *inches.*

From the Collection of the Right Hon. Viscount Wimborne, 1923. 100gp

Reproduced in "Engraved Works of Sir Joshua Reynolds", published by Hodgson and Graves, 1836, Vol. II, page 30.

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

231 **PORTRAIT OF A LADY**

In white robe; profile, looking to right; with embroidered blue scarf and headdress with pearls.

Canvas. Height, 30 *inches; width,* 25 *inches.*

From the Collection of James Orrock, Esq., R.I.

ATTRIBUTED TO SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

232 **PORTRAIT OF MRS. PAYNE GALLWEY AND CHILD**

A ~~replica~~ of the portrait in the J. Pierpoint Morgan Collection.

Canvas. Height, 29 *inches; width,* 24 *inches.*

Copy

PORTRAIT OF MISS SARAH ANN FALKINER
BY SIR JOSHUA REYNOLDS, P.R.A.

[NUMBER 229]

GEORGE ROMNEY

ENGLISH, 1734-1802

233 **MRS. BUTLER (MISS CARWARDINE)** £210

Penelope, sister of the Rev. Thomas Carwardine, an intimate friend of the artist; born in Hertfordshire in 1730, practised as a miniature painter, receiving instruction from Ozias Humphrey, and exhibiting at the Society of British Artists, 1761-62, as "Mrs. Carwardine"; married Mr. Butler, organist of St. Anne's and St. Martin's, Westminster; died in 1801.

Half-length, in white dress, with pleated fichu, and large white cap.

Canvas. Height, 27½ *inches; width,* 21½ *inches.*

Painted about 1791.

From the Collection of James Orrock, Esq., R.I., and probably the No. 2 portrait referred to in T. Humphry Ward and W. Roberts, "Romney", 1904, page 23.

According to a paper on the back of the picture, it was exhibited (perhaps at the Brighton Art Museum) in 1900, by Mr. A. Hatton Beck, as one of a series of "Selected Works by English Portrait Painters of the XVIIIth and Early XIXth Centuries".

[SEE ILLUSTRATION]

234 **PORTRAIT OF A LADY**

In low neck white dress; with powdered hair dressed high.

Canvas. Oval. Height, 11¾ *inches; width,* 9¾ *inches.*

235 **PORTRAIT OF A GENTLEMAN**

Head and shoulders; with powdered hair, brown coat and white cravat; deep red background.

Canvas. Height, 16½ *inches; width,* 11½ *inches.*

From the Collection of James Orrock, Esq., R.I.

236 **PORTRAIT OF A LADY**

With auburn hair, dressed high and falling in ringlets; white dress, with fichu and blue sash.

Canvas. Oval. Height, 29½ *inches; width,* 24½ *inches.*

MRS. BUTLER (MISS CARWARDINE)
BY GEORGE ROMNEY

[NUMBER 233]

DANTE GABRIEL ROSSETTI

ENGLISH, 1828-1882

Rossetti was the eldest son of Gabriele Rossetti, Italian poet, compelled to seek refuge in England on account of his political views. The son inherited the poetic talent and, when only nineteen years of age, wrote "The Blessed Damozel" and some of his most important sonnets. In 1848, *impatient with the Academy training in drawing, he went to Ford Madox Brown for instruction. Through him he met Holman Hunt and Millais, and thus the Pre-Raphaelite Brotherhood was formed. In* 1860 *he married Elizabeth Siddal, a milliner's assistant—a most lovable, beautiful and gifted woman, who died two years after the marriage, and in whose coffin Rossetti buried all the manuscripts of his poems. After her death he moved to Tudor House, Chelsea, which he shared with his brother, George Meredith and Swinburne. Ruskin, William Morris and Burne-Jones all joined the circle of literary and artistic friends where Rossetti's magic temperament and personality exercised undisputed sway. The intensity of his emotions, his originality and imagination pervaded his poetry, his painting and his daily life; in all his thoughts, words and deeds he was an artist.*

237 THE LADY OF PITY

The head and shoulders of a woman—in deep red gown—seated at a casement, holding a casket; below the window sill are magnolia flowers.

Canvas. Height, 46 *inches; width,* 34 *inches.*

From the Collection of Mrs. William Rossetti, 1924.

Mrs. William Rossetti, who was before her marriage Lucy Madox Brown, served as a model for this picture.

Ford Madox Brown, in a letter written in 1866 to Mr. George Rae, states: "Rossetti has had the Morrises staying with him in order to paint Mrs. M. as 'La Pia' from Dante's Purgatorio . . . It seems that in Dante's time, a very beautiful lady was shut up by her husband in a Castle in the Maremma, and there died, either of poison or through the malaria. With Mrs. Morris for model and Rossetti for the painter, and such a subject, you can imagine some of the tragic, fearful beauty of the picture."

[SEE ILLUSTRATION]

THE LADY OF PITY
BY DANTE GABRIEL ROSSETTI

[NUMBER 237]

DANTE GABRIEL ROSSETTI

ENGLISH, 1828-1882

£850

238 **A SEA SPELL**

A beautiful siren, crowned with roses, seated in a leafy bower by the shore, playing a harp; over her hovers a sea-bird. The following sonnet expresses Rossetti's conception of the theme:

"Her lute hangs shadowed in the apple-tree
While flashing fingers weave the sweet-strung spell
Between its chords; and as the wild notes swell,
The sea-bird for those branches leaves the sea.
But to what sound her listening ear stoops she?
What nether-world gulf-whispers doth she hear,
In answering whispers from what planisphere,
Along the wind, along the estuary?

"She sinks into her spell: and when full soon
Her lips move and she soars into her song,
What creatures of the midmost main shall throng
In furrowed surf-clouds to the summoning rune:
Till he, the fated mariner, hears her cry,
And up her rock, bare-breasted, comes to die?"

Canvas. Signed and dated "D. G. Rossetti, 1877". *Height,* 42 *inches; width,* 35 *inches.*

From the Collection of Fred Leyland, Esq. 1892, 4208

Exhibited at the Burlington Fine Arts Club, London, 1883.

Illustrated on page 58 of "Masterpieces of Rossetti", published by Gowans and Gary, Glasgow.

[SEE ILLUSTRATION]

EVA SAVORY

CONTEMPORARY ENGLISH

239 **FLOWER PAINTING**

Carnations, tulips and other flowers in a glass vase.

Canvas. Height, 18 *inches; width,* 14 *inches.*

Exhibited at Gieve's Art Gallery, Bond Street, London, 1923.

A SEA SPELL
BY DANTE GABRIEL ROSSETTI

[NUMBER 238]

SIR JAMES JEBUSA SHANNON, R.A.

AMERICAN, 1862-1923

Born at Auburn, New York State; went to England in 1878 *and worked for three years at South Kensington, where he was awarded a Gold Medal for figure painting. At the age of nineteen his portrait of the Hon. Horatia Stopford was exhibited at the Royal Academy by command of Queen Victoria. He was awarded First-Class Medals for his portrait of Mr. Henry Vigne at Paris, Berlin and Vienna.*

240 **WHITE LILIES**

Full-length portrait of the Baroness de Meyer, in white gown, with black cloak, drawing a lily from a bowl at her side.

Canvas. Signed "J. J. Shannon". Height, 82 *inches; width,* 40½ *inches.*

[SEE ILLUSTRATION]

WHITE LILIES
BY SIR JAMES JEBUSA SHANNON, R.A.

[NUMBER 240]

BYAM SHAW

CONTEMPORARY ENGLISH

241 **THE WOMAN, THE MAN AND THE SERPENT**

The woman with her hand raised to caress the head of the man who stands behind her, in a background of brilliantly colored exotic flowers and birds; the serpent by their side.

Canvas. Signed "Byam Shaw". Height, 72 *inches; width,* 48 *inches.*

Exhibited at the Anglo-American Exposition, 1914.

Reproduced in color in "Allies in Art", 1917, page 24.

BYAM SHAW

CONTEMPORARY ENGLISH

242 **PURITY**

Nude female figure, standing in front of a crimson banner, under an arch, upon a pavement of inlaid squares of mother-of-pearl.

Panel. Height, 36 *inches; width,* 18 *inches.*

BYAM SHAW

CONTEMPORARY ENGLISH

243 **HOPE**

Full-length female figure, in a brocaded robe, wearing a transparent veil. On each side are altar lamps. Background of blue and gold gesso. Inset with pearl and coral beads.

Panel. Signed "Byam Shaw". Height, 36 *inches; width,* 18 *inches.*

Exhibited at the Irish International Exhibition, 1907.

Exhibited at Liverpool, 1906 and 1923.

BYAM SHAW

CONTEMPORARY ENGLISH

244 **LOVE, STRONG AS DEATH, IS DEAD** Christie Rossetti

Panel. Signed "Byam Shaw". Height, 16 *inches; width,* 12 *inches.*

From the Collection of James Gresham, Esq., 1917. pg 13, lot 266

SIR MARTIN ARCHER SHEE, P.R.A.

IRISH, 1769-1850.

Shee was born in Dublin, where he studied painting: later, he went to London, where he received commissions to paint many notable personages, including several well known members of the theatrical profession. He was elected President of the Royal Academy in 1830, *and ably defended it from attacks which were made on it by the press and in Parliament at that time.*

245 **THE ANNESLEY CHILDREN** £1750

Sons of Arthur Annesley, Esq., of Bletchington. The elder boy is Arthur Annesley, born November 30, 1785; married in August 1808, Eleanor, youngest daughter of H. Stafford O'Brien of Blatherwyche Park; succeeded his kinsman as 10th Viscount Valentia in 1844; died December 30, 1863. The younger boy is Charles Annesley, born December 26, 1787; entered holy orders and lived at Eydon Hall, Northamptonshire; died September 26, 1863.

Painted in an autumnal landscape near some ancient birch trees. The elder boy is standing, dressed in dark blue velvet coat, white waistcoat, yellow silk breeches, white stockings and broad white collar, holding high in his left hand a string to which a small circular disc is attached. The younger boy, seated on a bank, in yellow silk dress with broad white collar and red shoes, is grasping his brother's vest with his left hand; a battledore and shuttlecock on the ground.

Canvas. Height, 71 *inches; width,* 47 *inches.*

Exhibited at the Royal Academy, 1793, No. 64, as "Portraits of Two Young Gentlemen"; and at the Guildhall Gallery, London, 1904, No. 94, incorrectly called "Two Boys of the Ashley Family" (W. Lockett Agnew).

From the Collection of W. Lockett Agnew, Esq., June, 1923, No. 57. 680/-

This extremely fine example of Sir M. A. Shee, one of the best which have ever come under the writer's notice, is the subject of an interesting letter (attached to the back of the canvas) from Lieut. Col. Archer Shee, dated June 18, 1923, in which he states that this portrait group had been in the possession of his family from the time it was painted until between 1890 and 1900, when his father sold it.

[SEE ILLUSTRATION]

THE ANNESLEY CHILDREN
BY SIR MARTIN ARCHER SHEE, P.R.A.

[NUMBER 245]

SIR MARTIN ARCHER SHEE, P.R.A.

IRISH, 1769-1850

246 **MISS LEE AS OPHELIA** £640 Dr Rosenbu

An imposing full-length life-size portrait of a distinguished-looking young lady dressed to suggest the character of Ophelia in "Hamlet". She is standing under a balcony, in black dress cut low at the neck and with short sleeves; auburn hair falling over left shoulder and bound with a band of flowers, her right hand holding a sprig of flowers, left hand resting against her face; crimson curtain drawn aside, revealing a landscape and pillar.

Canvas. Height, 92 *inches; width,* 56½ *inches.*

Exhibited at the Royal Academy, 1804, No. 80, "Portrait of a Young lady as Ophelia [Miss Lee] in 'Hamlet' [whole length]"; and at the Guildhall, London, 1904, No. 126 (A. Wertheimer).

From the Collection of the Most Hon. the Marquess Wellesley, April, 1852.

From the Collection of F. W. Cosens, Esq., F.S.A., May, 1890, No. 64.

From the Collection of Asher Wertheimer, Esq., March, 1923, No. 107. 1608

This magisterial portrait, an exceptionally good example of Shee's work, is referred to in his "Life" by his son, (1860, Vol. 1, page 256)—the artist is writing to a Mrs. Dillon concerning his academy exhibits of 1804, and mentions "a whole length of Miss Lee (a pretty girl) as Ophelia in 'Hamlet'." Since the Cosens sale of 1890, this has passed as a portrait of Mrs. Mountain as Ophelia. At this period Mrs. Mountain was a buxom woman of nearly forty years of age.

[SEE ILLUSTRATION]

MISS LEE AS OPHELIA
BY SIR MARTIN ARCHER SHEE, P.R.A.

[NUMBER 246]

HENRY SINGLETON

ENGLISH, 1766-1839

Singleton was born in London and studied under his uncle, William Singleton, the miniature painter. He executed some very fine illustrations of Shakespeare, one of which is in the Tate Gallery, London; and painted portraits and historical subjects. In 1788 *he was Gold Medallist at the Royal Academy, where he exhibited pictures for more than fifty years.*

247 **GEORGE IV AND MRS. FITZHERBERT**

With two ladies of the Court.

Canvas. Height, 23½ *inches; width,* 19 *inches.*

Maria Anne Fitzherbert was the youngest daughter of Walter Smythe of Brambridge, Hants, England. She was twice married before she contracted her morganatic alliance with George IV. Her marriage to him was solemnized before witnesses in 1785, but, as the provisions of the Royal Marriage Act had not been duly carried out, the marriage was legally null and void. She lived with the Prince for many years, however, and was accepted as his wife; but the Prince could not have succeeded to the throne if the alliance had been publicly acknowledged. A beautiful, charming and sympathetic woman, most graceful in her movements, she is said to have been the only woman really loved by George IV, who died clasping her miniature in his hand.

JAMES STARK

ENGLISH, 1794-1851

Stark was born at Norwich, England. He was articled to John Crome for three years and became a member of the Norwich Society. He exhibited at the Royal Academy and the British Institution; his fine paintings are generally of woodland and river scenery.

248 **THE WOODMAN'S COTTAGE**

A cottage in a wood, with a woman at the door, feeding chickens.

Panel. Height, 11½ *inches; width,* 9 *inches.*

From the Collection of Sir Thomas Beecham, 1917.

JAMES STARK
ENGLISH, 1794-1851

249 **A WOODLAND SCENE**
A gabled cottage in the centre; man and woman at the side, with children feeding chickens.
Panel. Height, 9½ *inches; width,* 13½ *inches.*

JAMES STARK
ENGLISH, 1794-1851

250 **THE EDGE OF A WOOD**
A man and a dog driving sheep down to a little stream; a windmill in the background.
Panel. Height, 12¾ *inches; width,* 10½ *inches.*

JAMES STARK
ENGLISH, 1794-1851

251 **A WOODY LANDSCAPE**
With a man and a dog; a fine study of trees in full leaf.
Panel. Height, 9½ *inches; width,* 7½ *inches.*

A LANDSCAPE
BY JAMES STARK

[NUMBER 252]

JAMES STARK

ENGLISH, 1794-1851

£740

252 **A LANDSCAPE**

With trees in centre and an inn to right; groups of figures and a man and dog watching sheep.

Canvas. Height, 18 *inches; width,* 24 *inches.*

Tooth 18/4/19 £230 [SEE ILLUSTRATION]

GEORGE ADOLPHUS STOREY, R.A.

ENGLISH, 1834-1919

Storey was born in London; he studied art under J. L. Dulong in Paris. From 1852 *to* 1919 *his pictures were exhibited annually at the Royal Academy, London; he was elected Royal Academician in* 1914. *A painting by this artist was one of the two pictures selected for the Nation by Sir Robert C. Witt, Trustee of the National Gallery, London.*

253 **PAMELA**

Portrait of the wife of the artist; three-quarter length; in black dress, with white muslin cap and fichu, carrying a basket of flowers.

Canvas. Signed "G.A. Storey". Oval. Height, 36 *inches; width,* 25 *inches.*

Exhibited at the Royal Academy, 1906.

Reproduced in "Royal Academy Pictures", 1906, page 39.

GEORGE ADOLPHUS STOREY, R.A.

ENGLISH, 1834-1919

254 **IN TIME OF WAR**

A group of three female figures in a garden; one weeping on the shoulder of her companion.

Canvas. Signed and dated "G.A. Storey, 1862". *Height,* 34½ *inches; width,* 27½ *inches.*

Exhibited at the Royal Academy Winter Exhibition, 1922.

GEORGE ADOLPHUS STOREY, R.A.

ENGLISH, 1834-1919

255 **A YOUNG PRODIGAL AND HIS FRIENDS**

The garden of an inn, with a group of figures in eighteenth century costume seated at a table, toasting and conversing; the young man, with an air of consternation, receives the reckoning tendered to him by the landlord.

Canvas. Height, 38 *inches; width,* 62 *inches.*

Exhibited at the Royal Academy, 1887.

Exhibited at the Royal Academy Winter Exhibition, 1922.

Purchased from the Painter.

GEORGE ADOLPHUS STOREY, R.A.
ENGLISH, 1834-1919

256 **THE SHY LOVER**
Head of a young man, with downcast eyes.
Canvas. Signed with monogram, "G.A.S." Height, 17½ *inches; width,* 13½ *inches.*

GEORGE ADOLPHUS STOREY, R.A.
ENGLISH, 1834-1919

257 **THE CAPTIVE**
A young woman, one arm flung behind her head, in a white robe and a red cloak, with a rope round her waist.
Canvas. Height, 3 *inches; width,* 17 *inches.*
Exhibited at the Royal Academy, 1912.
Reproduced in "Royal Academy Pictures", 1912, page 89.

GEORGE ADOLPHUS STOREY, R.A.
ENGLISH, 1834-1919

258 **THE PINK SUNSHADE**
A charming picture of a girl in a high-waisted white dress and a poke bonnet, with a pink sunshade.
Canvas. Height, 22½ *inches; width,* 16 *inches.*

GEORGE ADOLPHUS STOREY, R.A.
ENGLISH, 1834-1919

259 **FOLLOW MY LEADER**
A procession of children in fancy dress, headed by a girl with a drum.
Canvas. Initialled "G.A.S." Height, 27½ *inches; width,* 35½ *inches.*

GEORGE ADOLPHUS STOREY, R.A.

ENGLISH, 1834-1919

260 **THE BRIGAND**

A saturnine, sunburnt man, with a swarthy beard; wearing a black hat and holding a rifle.

Canvas. Height, 23 *inches; width,* 18½ *inches.*

GEORGE ADOLPHUS STOREY, R.A.

ENGLISH, 1834-1919

261 **PARIS AND ŒNONE**

Œnone seated on the side of a marble-edged pool, and Paris, wearing the Phrygian cap and a leopard skin, with his dog.

Canvas. Initialled "G.A.S." Height, 33 *inches; width,* 44 *inches.*

GEORGE ADOLPHUS STOREY, R.A.

ENGLISH, 1834-1919

262 **VENUS LAMENTING ADONIS**

Canvas. Signed and dated "G.A. Storey, 1905". *Height,* 35½ *inches; width,* 25½ *inches.*

Inscribed on the back: *"Venus lamenting Adonis whom she has changed into a flower."*

Exhibited at the Royal Academy, 1912.

Exhibited at the Royal Academy Winter Exhibition, 1922.

Illustrated in "Royal Academy Pictures", 1912, page 80.

WILLIAM STRANG, R.A.

SCOTTISH, 1859-1921

Born in Scotland. He went to London and studied art under Legros at the Slade School. He first of all executed some excellent etchings, but later devoted himself to portraits; he was elected Royal Academician in 1921.

263 **THE WIFE OF A PICADOR** £500

Portrait of a woman in black Spanish hat, crimson bodice and purple skirt. Seated in profile, head turned three-quarter face to the right. Right hand on hip, left hand with handkerchief hanging over the back of a chair.

Canvas. Signed and dated "W. L. Strang, 1917". *Height,* 35½ *inches; width,* 29 *inches.*

Purchased from the Artist, 1917.

Exhibited at the Grosvenor Gallery, London, 1918.

[SEE ILLUSTRATION]

JAMES TISSOT

ANGLO-FRENCH, 19TH CENTURY

Born at Nantes in France, he early showed signs of promise and in 1866 *was awarded a medal for painting. Although French by birth and extraction he resided for so long in England, that he became identified with that country and the majority of his work was painted and exhibited there.*

264 **EXPLAINING THE CHART**

Canvas. Signed "J. J. Tissot". Height, 28 *inches; width,* 17½ *inches.*

From the Collection of A. S. Dixon, Esq., 1918. April 26, 52 8

THE WIFE OF A PICADOR
BY WILLIAM STRANG, R.A.

[NUMBER 263]

CONSTANTIN TROYON
FRENCH, 1810-1865

A prominent member of the French landscape school, born at Sèvres; while quite young he met Rousseau and Diaz, who helped him. He first exhibited at the Salon in 1883. *After a trip to Holland and Belgium in* 1847, *when he became acquainted with the famous animal painters of those countries, he introduced animals into his own compositions. Subsequent to the Great Exhibition in* 1855, *he achieved enormous popularity and received large sums for his paintings.*

265 **LANDSCAPE: LE LEVEROIR AU MATIN**
A wooded landscape, with a pool in the centre, and a primrose sky.
Panel. Height, 9¾ *inches; width,* 14½ *inches.*
From the Collection of J. Staats Forbes, Esq., 1916. lot 69, 1780
The canvas is stamped in the lower left corner, "Vente Troyon".

CONSTANTIN TROYON
FRENCH, 1810-1865

266 **LANDSCAPE: SUNSET**
A rippling brook, with ducks on its surface, overshadowed by trees: the figure of a woman to the right.
Canvas. Signed "C. Troyon". Height, 16¾ *inches; width,* 22¾ *inches.*
From the Collection of J. Staats Forbes, Esq., 1916. lot 67, 50£

CONSTANTIN TROYON
FRENCH, 1810-1865

267 **LANDSCAPE: A GLADE WITH SHEEP**
Panel. Signed "C. Troyon". Height, 7½ *inches; width,* 10 *inches.*
From the Collection of J. Staats Forbes, Esq., 1916. lot 68, 70£

A SUMMER STORM
BY CONSTANTIN TROYON

[NUMBER 268]

CONSTANTIN TROYON

FRENCH, 1810-1865

£720

268 **A SUMMER STORM**

A stormy day on a heath, figures and cattle by a stream in the foreground, clump of high trees on the left, with a fallen oak in the foreground.

Canvas. Signed and dated 1874 *in lower right hand corner. Height,* 51½ *inches; width,* 78 *inches.*

From the Collection of Sir George A. Drummond, K.C.M.G., of Montreal, June, 1919, No. 102. A photogravure reproduction appeared in the catalogue. 1500 gp

[SEE ILLUSTRATION]

HURLEY HOUSE
BY JOSEPH MALLORD WILLIAM TURNER, R.A.

[NUMBER 269]

JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH, 1775-1851

Turner stands unrivalled in his delicate and imaginative treatment of light and atmospheric effect. At the age of twenty-four he was elected an Associate of the Royal Academy and was at the head of his profession. Although his work was sometimes adversely criticized, Ruskin praised him as few artists are ever praised in their lifetime, and his reputation rose steadily during the whole of his life, his works commanding very large prices.

269 **HURLEY HOUSE**

A view from the bank of the Thames, on which a woman is spreading clothes; the house in the background in a misty light.
Canvas. Height, 15½ *inches; width,* 25 *inches.*

[SEE ILLUSTRATION]

JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH, 1775-1851

£400

270 **AMONG THE CUMBERLAND HILLS**

A valley, with mountains in the background, cattle in fields divided by low stone walls; two figures seated on a tree trunk in the foreground.

Canvas. Height, 15 *inches; width,* 18 *inches.*

Turner made his North of England journey in 1797, and Cosmo Monkhouse writes: "The effect upon Turner of the fells and vales of Yorkshire and Cumberland seems to have been much the same as that of Scotland upon Landseer: it braced all his powers, developed manhood of art, turned him from a toilsome student into a triumphal master."

JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH, 1775-1851

271 **OFF THE NORE**

A misty sky; a vessel in a sea with flying foam.

Panel. Height, 11½ *inches; width,* 17½ *inches.*

From the Collection of James Orrock, Esq., R.I.

THE TOP OF THE KNOLL
BY JOSEPH MALLORD WILLIAM TURNER, R.A.

[NUMBER 272]

JOSEPH MALLORD WILLIAM TURNER, R.A.
ENGLISH, 1775-1851

£420

272 **THE TOP OF THE KNOLL**
A man standing on the top of a knoll, reflected in a small pool below; trees to the right; the glow of evening in the sky.
Canvas. Height, 15½ *inches; width,* 20½ *inches.*
From the Collection of James Orrock, Esq., R.I. 4/6/02 lot 300

[SEE ILLUSTRATION]

[NUMBER 273]

P. T. VAN BRUSSEL
DUTCH, 1754-1795

273 STILL LIFE

A fine group of purple and white grapes, maize, apples and other fruit, with flowers on a marble slab.

Panel. Signed and dated "P.T. Van Brussel fecit, 1787". *Height,* 20½ *inches; width,* 15½ *inches.*

From the Collection of Adrian Hope, Esq., 1894.

From the Sale of the Bretby Heirlooms, 1918.

From the Collection of the Countess of Carnarvon.

[SEE ILLUSTRATION]

JAN VAN OS

DUTCH, 1744-1808

Poet and painter of The Hague School; he painted marine and coast views and pictures of still life, which ever since have been in great demand. He is represented in all museums of any importance.

£420

274 **STILL LIFE**

Flowers in a yellow marble vase with fluted base, on a marble table; a pineapple and peaches in front.

Canvas. Signed and dated "J. Van Os fecit, 1773". *Height,* 40 *inches; width,* 30 *inches.*

[SEE ILLUSTRATION]

PAUL VAN SOMER

DUTCH, 1576-1621

Born at Antwerp. In 1604 *he moved to Amsterdam, where he was a successful portrait painter; shortly afterwards he visited England, where the majority of his works are now to be found. He painted two portraits of James I, which were engraved by Vertue. He died in London and is buried in the Church of St. Martin's-in-the-Fields.*

275 **HENRY FREDERICK, PRINCE OF WALES**

Three-quarter length, with dark brown hair, wearing a flowered doublet with lace collar and cuffs. Inscribed, "Henry Prince of Wales, ætatis suæ 19. Ano. 1612".

Panel. Signed "Van Somers". Height, 33 *inches; width,* 25 *inches.*

From the Collection of A.D.S. de Vahl, Esq., 1920. Feb 20, lot 144

Henry Frederick, Prince of Wales, eldest son of James I, died in 1612. He was regarded as a Prince of the highest promise.

STILL LIFE
BY JAN VAN OS

[NUMBER 274]

JOHN VARLEY

ENGLISH, 1788-1842

Varley ranks high among the early English landscape painters; his work was acknowledged to be fine and original and he made a large income, which, however, he spent so freely on his friends that he was always in difficulties. His early drawings of Welsh scenery are considered particularly fine.

276 **A LAKE SCENE WITH BOATS**

On the right a bank with trees and a cottage with figures.

Panel. Height, 9½ *inches; width,* 13½ *inches.*

GEORGE VINCENT

ENGLISH, 1796-1830

Vincent was born at Norwich; he was a pupil of Old Crome and is regarded as one of the finest painters of the Norwich School.

277 **ROAD THROUGH THE WOODS**

A landscape, with a man in a crimson coat watching his cattle drink from a brook.

Canvas. Height, 21½ *inches; width,* 17½ *inches.*

[SEE ILLUSTRATION]

FRIEDRICH AUGUST VON KAULBACH

GERMAN, 1850-

A native of Munich and one of its most important artists of the nineteenth century. He was a subject and portrait painter, rather in the manner of Holbein, his pictures showing genuine feeling for ideal art.

278 **PORTRAIT OF A LADY IN FANCY DRESS**

Head and shoulders of a woman, with a pale complexion and soft and shadowy eyes; wearing a richly embroidered and jewelled turban and a crimson dress, with embroidery at the neck.

Panel. Height, 20 *inches; width,* 15 *inches.*

From the Collection of Sir George A. Drummond, K.C.M.G., 1919.

130 (0

ROAD THROUGH THE WOODS
BY GEORGE VINCENT

[NUMBER 277]

FREDERICK WALKER, A.R.A.

ENGLISH, 1840-1875

Born in Marylebone, London, he started life as an architect; after a while, however, he entered the Royal Academy Schools, where he showed great promise. On leaving there he was apprenticed to J. W. Whymper, the wood engraver, for three years—later developing into a painter of landscape in oils.

279 **PEACEFUL THAMES**

A boy fishing on the bank of the river, with a group of children round him.

Canvas. Height, 16 *inches; width,* 24 *inches.*

From the Collection of T. W. Wright, Esq., 1923. April 27, Lot 154, 50 gs

Etched by C. Waltner.

JOHN WILLIAM WATERHOUSE

ENGLISH, 1849-1917

Born at Rome. In the early part of his career he painted allegorical and classical subjects, but later became influenced by the open-air school and evolved the distinctive style of which this painting is a very good example.

280 **THE LOVE PHILTRE** £440

A young woman in a deep rose colored dress, pouring liquid from a blue phial into a green goblet.

Canvas. Signed and dated "J.W. Waterhouse, 1914". *Height,* 36 *inches; width,* 24 *inches.*

Exhibited at the Royal Academy, 1914.

Exhibited at the Royal Academy Winter Exhibition, 1922.

[SEE ILLUSTRATION]

THE LOVE PHILTRE
BY JOHN WILLIAM WATERHOUSE

[NUMBER 280]

JOHN WILLIAM WATERHOUSE
ENGLISH, 1849-1917

281 **AN ALFRESCO TOILET AT CAPRI**
Two girls seated in a flower garden.
Canvas. Signed "J.W. Waterhouse". Height, 33½ *inches; width,* 29 *inches.*
Exhibited at the New Gallery, London, Summer Exhibition, 1890.
Exhibited at the Royal Academy Winter Exhibition, 1923.

SIR ERNEST ALBERT WATERLOW, R.A., P.R.W.S.
ENGLISH, 1850-1919

Born in London, son of A. C. Waterlow, the lithographer; studied at Carey's Art School. At first he painted figures in landscape, but later devoted himself to pure landscape.

282 **THE SILENT WOOD**
A path through pine trees, all covered in snow.
Canvas. Signed "E.A. Waterlow". Height, 48 *inches; width,* 34 *inches.*
Exhibited at the Royal Academy, 1914.

JOHN REINHARD WEGUELIN

CONTEMPORARY ENGLISH

283 **THE BATHERS**

Two female figures on rocks, against a bright blue sea.

Canvas. Signed "J.R. Weguelin". Height, 32 *inches; width,* 5 *inches.*

From the Collection of Sir Laurence Alma-Tadema, 1913.

JOSE WEISS

CONTEMPORARY FRENCH

A painter whose pictures, chiefly of the Downs of Sussex in England, where he had a residence, have been exhibited at the Royal Academy since 1887.

284 **BREEZY OCTOBER**

A view on the River Arun.

Canvas. Signed "José Weiss". Height, 20 *inches; width,* 30 *inches.*

From the Royal Academy War Relief Exhibition, 1915.

FRANCIS WHEATLEY, R.A.

ENGLISH, 1747-1801

Born in London; he studied in the Royal Academy Schools and became known as a painter of small portraits, landscapes and scenes from daily life. Many of his works were printed in color, the most highly prized being the well-known series of "The Cries of London".

285 **PRIMROSES** £650

Small full-length of a young woman and two children selling primroses in the street, and accompanied by a dog; in the background an old woman seated and apparently asleep.

Canvas. Height, 13¾ *inches; width,* 10¾ *inches.*

One of the famous "Cries of London" series; engraved by L. Schiavonetti, and published by Colnaghi, London, July 2, 1741.

Exhibited at the Franco-British Exhibition, 1908, No. 12 (G. Harland-Peck), and probably the picture lent to Burlington House in 1896, No. 39, by Mr. Greville Douglas.

From the Collection of G. Harland-Peck, Esq., 1920, No. 145. 300 gn

[SEE ILLUSTRATION]

FRANCIS WHEATLEY, R.A.

ENGLISH, 1747-1801

286 **DISTRESS**

A cottage interior; a man seated in an attitude of deepest despair, while his wife strives to comfort him; in the background two children, the elder one in tears, by the side of an infant in a cradle.

Canvas. Circular. Diameter, 13 *inches.*

THE ORIGINAL PAINTING OF ONE OF THE FAMOUS "CRIES OF LONDON"
PRIMROSES
BY FRANCIS WHEATLEY, R.A.

[NUMBER 285]

RICHARD WILSON, R.A.

ENGLISH, 1714-1782

Richard Wilson, the son of a clergyman, was born in Scotland; he studied under Thomas Wright, the portrait painter, in London, and acquired a certain reputation as a portrait painter. He then went to Italy, where he remained for five years and, influenced by Zuccarelli and Vernet, he painted landscapes which entitle him to be regarded as one of the greatest painters of landscape of the British School. The fact that his character was unbending and difficult may account for his having lived and died in poverty. It is related that when the King wished to buy one of his pictures at a reduced rate, he replied that "if it were inconvenient to His Majesty to pay just then, the money could be paid in instalments".

287 **RIVER SCENE WITH CRUCIFIX AND FIGURES**

Panel. Height, 12½ *inches; width,* 18½ *inches.*

RICHARD WILSON, R.A.

ENGLISH, 1710-1782

288 **A WOODY LANDSCAPE**

A wagon laden with tree trunks on the road; houses in the valley and on the hill.

Panel. Height, 13 *inches; width,* 15½ *inches.*

From the Collection of James Orrock, Esq., R.I.

AN ITALIAN LANDSCAPE
BY RICHARD WILSON, R.A.

[NUMBER 289]

RICHARD WILSON, R.A.
ENGLISH, 1710-1782

289 **AN ITALIAN LANDSCAPE**
With buildings; figures beneath a tree; a sarcophagus in the centre.
Panel. Height, 11½ *inches; width,* 15 *inches.*
From the Collection of Lady Ford.
From the Collection of James Orrock, Esq., R.I.

[SEE ILLUSTRATION]

RICHARD WILSON, R.A.
ENGLISH, 1710-1782

290 **A VILLAGE GREEN**
A path across a grassy sward, with trees, cottages and two figures.
Panel. Signed "R. Wilson". Height, 4½ *inches; width,* 5¾ *inches.*

RICHARD WILSON, R.A.
ENGLISH, 1710-1782

291 **RUINS ON A ROCK AND STREAM**
A deep and shadowy gorge through which a stream is rushing; a tree in the left foreground and, in the background, a hill, bathed in sunlight.
Canvas. Height, 12 *inches; width,* 10 *inches.*

RICHARD WILSON, R.A.
ENGLISH, 1710-1782

292 **A WOODY RIVER SCENE**
With water in spate, a bridge, and a mansion in the distance.
Canvas. Height, 12 *inches; width,* 16½ *inches.*
From the Collection of James Orrock, Esq., R.I.

JOHN WOOD

ENGLISH, (?)—1838

293 **A FEMALE FIGURE REPOSING**

Back towards the spectator, with a red curtain background.

Panel. Signed "John Wood". Height, 15 *inches; width,* 19 *inches.*

HENRY WOODS, R.A.

ENGLISH, 1846-1921

Born at Warrington, England; worked at first for illustrated periodicals, and was on the Staff of the Graphic newspaper. Exhibited at the Royal Academy from 1869 *onwards; from* 1876 *lived at Venice, where he was elected a Member of the College of Academicians.*

294 **VENEZIA BENEDETTA**

A lady seated on a terrace, looking out between two columns, over Venice.

Canvas. Signed and dated "Henry Woods, Venice, 1890." *Height,* 30 *inches; width,* 15 *inches.*

Exhibited at the Royal Academy Winter Exhibition, 1922.

FEDERIGO ZUCCHERO

ITALIAN, 1543-1609

Born in Rome; came to England in 1574, *when he painted the portraits of many notable personages, including Mary, Queen of Scots, Sir Walter Raleigh, and several of Queen Elizabeth. In* 1866 *an exhibition of twenty-one of his portraits was held in London.*

£160

295 **QUEEN ELIZABETH**

Half-length; in black dress with gold-edge lace ruffle; wearing a double necklet of rubies and pearls with a pendant. A white fur over her shoulders. Inscribed "Elizabeth Regina".

Panel. Height, 15¾ *inches; width,* 11½ *inches.*

FEDERIGO ZUCCHERO

ITALIAN, 1543-1609

296 **PORTRAIT OF QUEEN ELIZABETH** £200

Head and shoulders; her hair showing grey under a filigree tiara, a white fur over her shoulders, and a high-necked black velvet dress. Inscribed "Elizabeth Dei Gratia".

Panel. Height, 22¾ *inches; width,* 14¾ *inches.*

Dec 15, 1922, £0- ~~[illegible]~~17 D-0189

Total $ 347.190 (= £69,438).

[SEE ILLUSTRATION]

QUEEN ELIZABETH
BY FEDERIGO ZUCCHERO

[NUMBER 296]

This catalogue designed by The Anderson Galleries
Composition and press-work by
Publishers Printing Company, New York

THE LEVERHULME SALES

27/2/26

Ten Reynolds for £4,380

£206,457 AS TOTAL

From Our Special Correspondent

NEW YORK, Feb. 21.

Though masters like Reynolds, Romney, Raeburn, Morland, and Opie were among the artists represented in the concluding session of the Leverhulme picture sale at the Anderson Galleries (in conjunction with Messrs. Knight, Frank and Rutley) on Friday evening, comparatively small prices were recorded. In fact, ten Reynolds brought only a total of 21,900 dollars (£4,380). Of this sum, Messrs. Scott and Fowles (New York) gave 5,250 dollars (£1,050) for his "Venus and Cupid." This picture was bequeathed by Reynolds to John Earl of Upper Ossory, from whose descendant, Lord Castletown of Upper Ossory, it was purchased by the late Lord Leverhulme for £2,520 at Christie's in 1924. Other pictures by Reynolds included the "Portrait of Miss Sarah Ann Falkiner," which made 3,750 dollars (£750), "Portrait of Mary Countess of Thanet," 3,100 dollars (£620), and full length portraits of George III. and his Consort, Queen Charlotte, each 700 dollars (£140).

INCREASED VALUES

The top price of the evening, however, was the 8,500 dollars (£1,700) given by Governor Fuller, of Massachusetts, for Sir Martin Archer Shee's "The Annesley Children." This came from the W. Lockett Agnew sale, where it was catalogued as "The Ashley Children," for £714. Another picture by the same artist to show an increase on its previous auction value was the "Portrait of Miss Lee, as *Ophelia*." In the Asher Wertheimer sale, 1923, it fetched £168; on Friday Dr. Rosenbach gave 3,200 dollars (£640) for it.

Raeburn's "Portrait of Sir Brooke Boothby" went to a private buyer for 6,000 dollars (£1,200); "A Sea Spell," by D. G. Rossetti, 4,250 dollars (£850); James Stark's "A Landscape," 3,700 dollars (£740); "Portrait of a Girl," by the Rev. W. Peters, 3,100 dollars (£620); "Still Life," by J. Van Os, 2,100 dollars (£420); Turner's "The Top of the Knoll" and "Among the Cumberland Hills," respectively 2,100 dollars (£420) and 2,000 dollars (£400); "Children of William Smith, M.P.," by Opie, 1,800 dollars (£360); Romney's "Portrait of Mrs. Butler (Miss Carwardine)," 1,050 dollars (£210), and two portraits of Queen Elizabeth, by Zuccharo, respectively 800 dollars (£160) and 1,000 dollars (£200).

HIGHER PRICE FOR ORPEN

Of the two canvases by Sir W. Orpen, one, "Portrait of The Old Cabman," improved on its previous auction value. In the Harvey sale, 1924, it realised £399; it now goes to the Chicago Art Institute for 3,250 dollars (£650). The second picture, "Portrait of Lady Rocksavage," exhibited at R.A. in 1913, sold for 2,800 dollars (£560); Wheatley's "Primroses," 3,200 dollars (£650), as against £315 in the Harland-Peck sale, 1920; "The Wife of a Picador," by W. Strang, 1917, 2,500 dollars (£500); J. W. Waterhouse's "The Love Philtre," 1914, 2,200 dollars (£440); and "A Summer Storm," by C. Troyon, 1874, 3,600 dollars (£720). The last-named work came out of the Drummond sale in 1919, for £1,575.

The total for the session was 110,745 dollars (£22,149), making 347,190 dollars (£69,438) for the 296 pictures.

Yesterday the collection of porcelain came under the hammer, and comparatively moderate prices brought the total for this section to 43,285 dollars (£8,657), making the grand total 1,032,285 dollars (£206,457). The sale will continue tomorrow with the dispersal of the Library.

THE LEVERHULME SALES

Moderate Prices for 108 Pictures

Several pictures which were offered at New York in the Leverhulme sale and fetched big prices in London would appear to have realised such small sums in America that our Correspondent has not mentioned them. Thus he does not refer to Sir L. Alma Tadema's last work, "Preparation in the Colosseum," which at Christie's in 1913 brought £1,029.

(From Our Special Correspondent)

NEW YORK, Feb. 18.

Quieter bidding than last week marked the beginning of the three-days' sale of the late Lord Leverhulme's collection of pictures at the Anderson Galleries (in conjunction with Messrs. Knight, Frank and Rutley) last night. Of the 108 lots disposed of some showed an increase on their London auction values, others a decrease; while several that have fetched big prices in London realised small sums. Modern art was in little favour, for Sir Frank Dicksee's 1890 Academy picture, "The Redemption of Tannhauser," sold for £120, and his "Symbol," 1888, £260.

Two of Gainsborough's canvases fared comparatively well, while one showed a decrease, and the others realised only small sums. In the Colonel W. Pinney Sale, 1898, his "Portrait of a Young Girl" fetched £1,365, yesterday Messrs. Scott and Fowles (New York) gave £4,000 for it, and in the Harland-Peck sale, 1920, "Portrait of Henry Frederick Duke of Cumberland," brought £399, whereas in New York it realised £400. From the 1920 sale also came his "Portrait of Thomas Nuthall," which then sold for £735, as against the £480 obtained yesterday. The same artist's "River Scene" and "Portrait of a Gentleman," formerly in the collection of James Orrock, R.I., made respectively £500 and £200.

LAWRENCE AND MORLAND

The seven pictures by Lawrence included the "Portrait of the Marquise de Blaisel and Child," sold for 2,750 dollars (£550), or £447 10s. less than in the Agnew Sale, 1918; "Head of Prince Hoare," 2,200 dollars (£440), and the "Portrait of Lady Trimlestown," 1,500 dollars (£300). Among the Morland canvases note should be made of "The Slate Quarry," which brought 3,100 dollars (£620), against the £105 in the Orrock Sale, "Selling the Pet Lamb," 1,550 dollars (£310)—Orrock Sale, £157 10s., and "Gypsies," 2,500 dollars (£500). W. J. Muller's "Angers, France," realised 2,400 dollars (£480), as against £609 in the Orrock Sale, "The Young Anglers," by the same artist, 2,500 dollars (£500), "The Cottage on the Dunes," by J. H. Maris, 1,950 dollars (£390)—£1,575 in the Drummond Sale; "Two Peasant Boys Singing," by Frans Hals, 1,900 dollars (£380), and A. J. Moore's "White Hydrangea," 1,300 dollars (£260).

The day's total was 149,465 dollars (£29,893).

THE LEVERHULME SALES

£6,200 for Millais' "Caller Herring"

CHANGED VALUES

From Our Special Correspondent

NEW YORK, Feb. 19.

Though the bidding at last night's sale of the Leverhulme pictures was much brisker than on Wednesday evening, and several good prices were paid for works by modern artists, the figures for masters like Hoppner, Lawrence, and Morland fell far below the sums usually given for pictures by these artists. For example, five Hoppners realised together 16,100 dollars (£3,220), seven by Lawrence 10,550 dollars (£2,110), and thirteen Morlands 16,325 dollars (£3,265). Several canvases showed a marked increase on previous auction values, while others depreciated in value.

The surprise of the evening was when Governor Fuller of Massachusetts gave the comparatively high price of 31,000 dollars (£6,200) for "Caller Herring," by Sir J. E. Millais. This picture, for which Miss Beatrice Buckstone, the daughter of the famous comedian, posed, came out of the S. G. Holland sale in 1918 for £1,890. The second highest price of the session, 25,000 dollars (£5,000), was given by a private buyer for Goya's "Portrait of Pepe Illo," the Madrid bull-fighter. This brought £546 in the Earl of Clarendon's sale in 1908 and £2,625 in the Drummond sale in 1919.

Of the Hoppner canvases, the "Portrait of Mary Rycroft" realised 8,000 dollars (£1,600), as against £1,365 in the Harland-Peck Sale, 1920, and the "Portrait of Mrs. O'Hara," 3,250 dollars (£650), or £500 less than it brought in 1920. Another picture to show a big drop was C. G. Lawson's "Valley of the Doone, North Devon." In the Quilter Sale in 1909 it fetched £2,362 10s. Yesterday, Mr. E. Nicholson gave 5,100 dollars (£1,020) for it. B. W. Leader's "Worcester Cathedral" fetched 4,250 dollars (£850), as against £630 in the McCulloch Sale, 1913; "Antigone," by Lord Leighton, 3,500 dollars (£700), John Linnell's portraits of Benjamin Flint and his wife, together, 3,350 dollars (£670), "Moonlight," by Harpignies, 3,000 dollars (£600)—this made £1,470 in the Drummond Sale; and "On the Strand," by J. Israels, 2,750 dollars (£550), as against £420 in the Lord Armstrong Sale in 1910.

CHANGED VALUES

Another canvas to show an increased value was the "Portrait of Lady Melbourne," believed to be the wife of the first Lord Melbourne, by Francis Cotes, which fetched £550. This came out of the Brocket Hall sale in 1923 for £168. In the Gillott sale, 1872, David Cox's "Peace and War," sold for £3,601 10s., and in 1911 it made £997 10s. Yesterday it was purchased for £500. Among the pictures by "Old" Crome note may be made of "A View in Norfolk," which brought £300, "A Landscape," £220, and "A River Estuary," £230. R. P. Bonington's "View on the Seine," realised £300, as against £194 5s. in the Orrock sale; "The Garden of Pan," a design by Burne-Jones for a larger picture which was exhibited at the Grosvenor Galleries in 1887, £280, Constable's "View of Arundel," acquired from James Orrock, £200, and an Early English School "Portrait of two Children with a Bird's Nest," said to have been one of the late Lord Leverhulme's favourite canvases, £200. There were eighteen pictures by W. Etty catalogued. These included "Venus and Cupid," which sold for £240; "Venus Disarming Cupid," £200; "Pandora Crowned by the Four Seasons," £120; and "The Bathers," £150.

For Frank Brangwyn's "Cinerarias," was given £350; and Sir A. East's "Haru-no-yuki," 1906, and "Autumn in Spain," 1909, made respectively £80 and £85. The 108 pictures realised £17,396, making the total to date, £145,758.

THE LEVERHULME SALE.

£6,200 FOR A MILLAIS.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, FEB. 19.

The second day's sale of the Leverhulme paintings yesterday brought a total of $149,465 (£29,893). Millais's "Caller Herrin'" fetched the highest price, $31,000 (£6,200), which was paid by Governor Fuller, of Massachusetts.

A Goya portrait of Pepe Illo, the Spanish bullfighter, was sold for $25,000 (£5,000); Harpignies's "Moonlight" for $3,000 (£600); and Cecil Lawson's "Valley of Doone" for $5,100 (£1,020). Hoppner's portrait of Miss Mary Rycroft was sold for $8,000 (£1,600), but his "Portrait of a Lady" went for only $250 (£50). A dealer paid $4,250 (£850) for the large painting of Worcester Cathedral by Benjamin Leader.

** Millais's "Caller Herrin'" was bought by the late owner at Christie's in 1918 for £1,890.

LEVERHULME PICTURES.

Over £69,000 Realised By Sale In U.S.

Although works by a number of distinguished artists were put up for auction at the final sale of Lord Leverhulme's collection yesterday evening no large and several very low bids were made, says Reuter's New York correspondent.

The highest price was again paid by Governor Fuller, of Massachusetts, who bought Martin Shee's picture, "The Annesley Children," for 8,500 dollars.

A portrait of Sir Brooke Boothby by Raeburn fetched 6,000 dollars, and Joshua Reynolds' famous "Venus and Cupid" was knocked down for only 5,250 dollars.

Reynolds' full-length portraits of King George III. and his consort Queen Charlotte, which, by a sport of destiny, were included in this collection and thrown to the mercy of the American public, were knocked down for the amazingly low figure of 700 dollars each.

The sales made last evening amounted to 110,745 dollars, making a grand total of 347,190 dollars (over £69,000) for the whole collection of 296 pictures.

AUCTION REPORTS

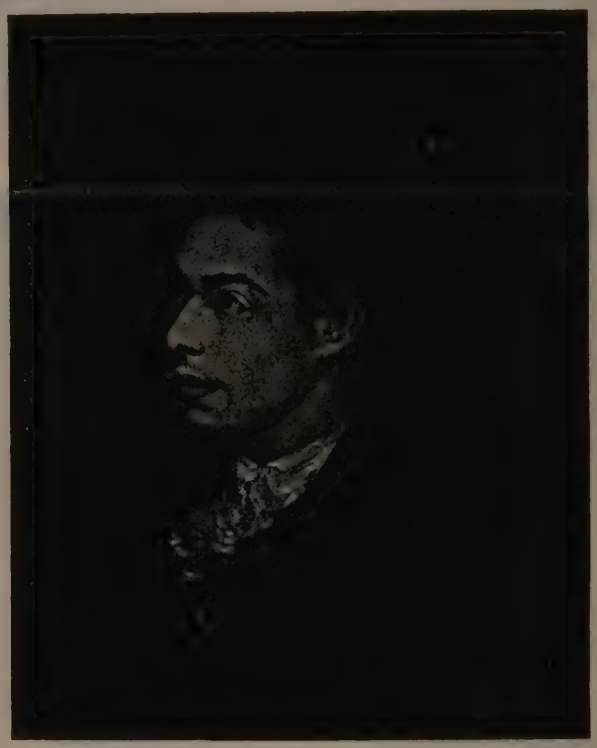
LEVERHULME PAINTINGS

Anderson Galleries—The first session of the sale of paintings from the Lord Leverhulme collection was held on the evening of Feb. 17th. 108 paintings were sold for a total of $86,980. There are to be two more sessions of the painting sale. The highest price of the evening was that paid by Scott & Fowles for Gainsborough's "Portrait of a Young Girl"—$20,000. The list of paintings sold with their catalogue number, description, purchaser and price, follows:

1—Gold Fish (Sir Lawrence Alma-Tadema, R. A. English, 1856-1912), Miss H. Counihan, agent..... $950
2—The Siesta (Sir Lawrence Alma-Tadema, R. A. English, 1836-1912), A. M. Todd $500
3—Preparations in the Colosseum (Sir Lawrence Alma-Tadema, R. A. English, 1936-1912), Rosenbach Co..... $800
4—The Shepherdess (Pierre Billet, Contemporary French), Morris Hillquit. $175
5—A View on the Seine (Richard Parkes Bonington, English, 1862-1828), Scott & Fowles.....$1,600
6—Wagon on the Sands, Normandy Richard Parkes Bonington, English, 1802-1828), Scott & Fowles..... $800
7—Chateau of the Duchess de Berri from the Garonne (Richard Parkes Bonington, English, 1802-1828), Scott & Fowles.....$1,000
8—Two Fisherwomen (Richard Parkes Bonington, English, 1802-1828), John H. McFadden $700
9—Priscilla (George Harry Boughton, R. A., English, 1833-1905), Miss H. Counihan, agent..... $275
10—Cinerarias (Frank Brangwyn, R. A., contemporary, English), A. U. Newton $1,750
11—The Newspaper Boy: The Coster Girl (Edith Ruby, Brews, contemporary, English), Robert Hyman... $40
12—The Rose Bower (Sir Edward Burne-Jones, aBrt., R. A., English, 1838-1898), Mrs. E. J. McVoy.....$1,300
13—The Princess Chained to the Tree (Sir Edward Coley Burne-Jones, Bart., R. A., English, 1838-1898), Louis Bamberger $1,000
14—Hill Fairies (Sir Edward Coley Burne-Jones, Bart., R. A., English, 1838-1898), Mrs. E. J. McVoy.....$1,000
15—Wood Nymphs (Sir Edward Coley Burne-Jones, Bart., R. A., English, 1838-1898), Mrs. E. J. McVoy.....$1,000
16—The Garden of Pan (Sir Edward Coley Burne-Jones, Bart, R. A., English, 1838-1898), Mrs. E. J. McVoy.$1,400
17—Spes (Sir Edward Coley Burne-Jones, Bart., R. A., English, 1838-1898), Mrs. M. Sterner..... $500
18—The Letter (Ludovicus Antonius Carolus, Belgian, 1814-1865), G. E. Jordan $200
18A—Paris and Oenone (Giovanni Batista Cipriani, R. A., Anglo-Italian, 1727-1785), A. M. Todd $1,200
19—Hayricks (George Clausen, R. A., contemporary, English), W. G. Mills. $35
20—Abingdon-on-Thames (Vicat Cole, R. A., English, nineteenth century), Clapp & Graham Co.....$1,250
21—Out of School (William Collins, R. A., English, 1788-1847), W. G. Mills. $175
22—Algeciras (Katherine M. Colls, contemporary, English), D. T. Deyer... $20
23—A Cottage by the River (John Constable, R. A., English, 1776-1837), G. P. Douglas..... $650
24—The Ruins of Netley Abbey (John Constable, R. A., English, 1776-1837), C. J. Welch $250
25—A Lane With Overhanging Trees (John Constable, R. A., English, 1776-1837), E. W. Frothingham.... $550
26—Near East Bergholt (John Constable, R. A., English, 1776-1837), C. J. Welch $650
27—Arundel (John Constable, R. A., English, 1776-1837), M. F. Chase...$1,000
28—A Country Lane (John Constable, R. A., English, 1776-1837), W. G. Mills $250
32—A Farm Scene (John Constable, R. A., English, 1776-1837), H. W. Rice. $800
30—Woody landscape (John Constable, R. A., English, 1776-1837), Smith College Museum $275
31—Landscape (John Constable, R. A., English, 1776-1837), E. & A. Milch, Inc. $200
32—A Farm Scene (John Constable, A. A., English, 1776-1837), A. M. Todd $300
33—Autumn Landscape (John Constable, R. A., English, 1776-1837), B. N. Gruntal $350
34—A Woody River Scene (John Constable, R. A., English, 1776-1837), W. G. Mills $375
35—A Study of a Common (John Constable, R. A., English, 1776-1837), D. A. Reed $225
36—A Study of Trees (John Constable, R. A., English, 1776-1837), Arthur Ackerman & Son, Inc..... $225
37—The Edge of a Wood (John Constable, R. A., English, 1776-1837), Mrs. Wm. T. Towner..... $250
38—Caravan Scene (John Constable, R. A., English, 1776-1837), Mrs. Charles Payson $300
39—A Riverside Village (John Constable, R. A., English, 1776-1837), Mrs. Charles Payson $650
40—A Study of Two Horses (John Constable, R. A., English,1776-1837), Samuel Seabury $125
41—A Woody Landscape (John Constable, R. A., English, 1776-1837), Miss H. Counihan (agent)..... $600
42—The Sleeping Cupid (Antonio Allegri da Correggio, Italian, 1494-1534); Mrs. E. J. McVoy..... $350
43—Portrait of James, Second Earl of Fife (Francis Cotes, R. A., English, 1725-1770); Adrian Edsberg..... $900
44—Lady Melbourne (?) (Francis Cotes, R. A., English, 1726-1770), Harriet C. Bryant, agent.....$2,750
45—Countess of Shannon (Francis Cotes, R. A., 1726-1770); Mrs. E. J. McVoy $800
46—Portrait of a Lady (Francis Cotes, R. A., English, 1726-1770); J. L. Brennan $300
47—Fishing Boats and Figures (John Sell Cotman, English, 1782-1842); F. A. Park $60
48—A Seascape (John Sell Cotman, English, 1782-1842); B. H. Gruntal.... $200
49—A Hayfield (David Cox, English, 1783-1859); Miss H. Counihan, agent $300
50—Rustic Figures (David Cox, English, 1783-1859); Scott & Fowles..... $250
51—A Cloudy Landscape With a Windmill (David Cox, English, 1783-1859); Scott & Fowles..... $500
52—Peace and War (David Cox, English, 1783-1859); Rosenbach Company...$2,500
53—The Lady of Shalott (Walter Crane, English, 1845-1915); Mrs. A. Kingsbury $125
53A—Schwanen Jungfrauen (Walter Crane, English, 1845-1915); Barnet J. Klar $450
54—A View in Norfolk (John "Old" Crone, English, 1708-1821); F. T. Haskell $1,500
55—A study of cattle watering (John "Old" Crome, English, 1768-1821), Samuel Seabury $250
56—A landscape. (John "Old" Crome, English, 1768-1821). Mrs. William T. Tonner $1,150
58—The edge of a wood (John "Old" Crome, English, 1768-1821), Ehrich Galleries $600
59—A view of Norfolk (John "Old" Crome, English, 1768-1821), I. C. Blandy $450
60—The Laundress (Norah L. M. Cundell, Contemporary English, W. M. Grant $100
61—Washing Clothes in a Stream (Charles Francis Daubigny, French, 1817-1878), Mrs. Charles Payson... $850
62—Still Life painting (Jan Davidsz de Heem, Dutch, Died 1674), Lewis & Simon $600
63—Still Life (Alexandre Francois Frederico Lage $325
63—A coast scene (Henry Dawson, English, 1811-1878), Frederico Lage.... $325
63A—Still Life (Alexandre Francois Desportes, French, 1661-1743), Miss Mabel Green $1,250
64—Lincoln Cathedral. (Peter de Wint, Dutch, 1784-1849). H. M. Duys.. $550
65—A lady promenading, (Narcisse Virgile Diaz de la Pena, Spanish, 1809-1876). J. T. Hawkins $500
65A—The Redemption of Tannhaeuser, Sir Frank Dicksee, P. R. A., contemporary English; M. Leopold Baron De Popper $600
65B—The Symbol (Sir Frank Dicksee, P. R. A., contemporary English); Rosenbach Co. $1,300
66—The Sea Nymph (Herbert James Draper, English, 1864-1920); F. W. Schumacher $125
67—A Seascape with Shipping (Dutch school, seventeenth century); Ehrich Galleries $150
68—Miniature Portrait of a Gentleman (early English school, seventeenth century); Ehrich Galleries $125
69—Two Children with Bird's Nest (early school, nineteenth century); Ehrich Galleries $1,000
70—Lady and Spaniel (early English school, nineteenth century); Adrian Eckberg $400
71—Boy with Hoop and Dog (early English school (nineteenth century); Robert Hyman $200
72—Haru-no-yuki (Sir Alfred East, R. A., English, 1849-1913); Rosenbach Company $400
73—Autumn in Spain (Sir Alfred East, R. A., English, 1849-1913); W. G. Mills $425
74—A Flower Painting (English school contemporary); Barnet J. Klar..... $60
75—A Youth Asleep Beside the Sea (William Etty, R. A., English, 1787-1849); Robert C. Vose..... $500
76—Venus Disarming Cupid (William Etty, R. A., English, 1787-1849): Robert C. Vose $1,000
77—Venus and Cupid (William Etty, R. A., English, 1787-1849); F. T. Haskell $1,200
78—Venus, Cupid and Mars (William Etty, R. A., English, 1787-1849), Darlacher Bros. $400
79—An Allegory of Plenty (William Etty, R. A., English, 1787-1849), J. T. Hawkins $400
80—The Reading Magdalen (William Etty, R. A., English, 1787-1849), Robert C. Vose $300
81—Pandora Crowned by the Four Seasons (William Etty, R. A., English, 1787-1849), A. M. Todd..... $600
82—Cupid (William Etty, R. A., English, 1787-1849), A. de Bragance.. $450
83—A Sketch for the Rape of the Sabines (William Etty, R. A., English, 1787-1849), Karl Freund $125
84—A Male Figure Seated (William Etty, R. A., English, 1787-1849), Robert C. Vose $150
85—A Female Figure Seated (William Etty, R. A., English, 1787-1849), G. E. Jordan $200
86—Female Figure Kneeling (William Etty, R. A., English, 1787-1849), Darlacher Bros. $275
87—A Female Figure Seated (William Etty, R. A., English, 1787-1849), Mrs. M. H. Smith $500
88—A Seated Nymph (William Etty, R. A., English, 1787-1849), Mrs. M. H. Smith $525
89—Female Figure (William Etty, R. A., English, 1787-1849), Darlacher Bros. $475
90—A group of Three Female Figures (William Etty, R. A., English, 1787-1840), Robert C. Vose..... $550
91—A Seated Female Figure (William Etty, R. A., English, 1787-1849), B. J. Klar $375
92—The Bathers (William Etty, R. A., English, 1787-1849), B. J. Klar.. $750
93—The Rendezvous (Thomas Faed, R. A., Scotch, 1826-1900). W. G. Mills $35
94—A Flat Landscape (Anthony Vandyke Copley Fielding, English, 1787-1855). Samuel Seabury $150
95—Still Life—A Flower Painting (Lady [Fanny] Fildes, contemporary English). W. F. La Porte $85
96—Still Life (Lady [Fanny] Fildes, contemporary English). T. C. Dawson $50
97—Miniature Portraits of a Lady and a Gentleman. (Flemish School, sixteenth century). M. L. Glass... $80
98—Saint Sebastian (Flemish School, sixteenth century). F. W. Schumacher $90
99—Saint Christopher (Flemish School, sixteenth century). M. J. Rougiron $60
100—June at the Farm (Elizabeth Stanhope Forbes, A. R. W. S., contemporary English). W. G. Mills.... $275
101—Landscape (Onslow Ford, English, 1852-1901). M. L. Glass $15
102—Mist and Sunbeams in the Barmouth Estuary (Robert Fowler, R. B. A., contenporary English). Horn of Plenty Siop $50
103—"Spring" and "Summer" (French School, eighteenth century style). Ehrich Galleries $150
104—Duke of Cumlerland (Thomas Gainsborough, R. A., English, 1727-1788), George P. Douglas ..$2,000
105—Portrait of a Yong Girl (Thomas Gainsborough, R. A., English, 1727-1788). Scott & Fowles $20,000
106—Mr. Nuthall (Thomas Gainsborough, R. A., English, 1727-1788), John Levy Galleies $2,400
107—Portrait of a Gentleman (Thomas Gainsborough, R. A., English, 1727-1788), Samuel Sebury $1,000
108—A River Scene (Thomas Gainsborough, R. A., English, 1727-1788), B. H. Grunthal $2,500

"CALLER HERRING" *By* J. E. MILLAIS

Sold to Lord Leverhulme at Christies for 1,800 guineas. Bought by Alvin T. Fuller, at Anderson, for $31,000.



"PORTRAIT OF PEPE ILLO" *By* GOYA

Sold at Christies in 1919 for 2,500 guineas. Bought for Mrs. George M. Payson, at Anderson, for $25,000.

LEVERHULME PAINTINGS
SECOND SESSION

Anderson Galleries.—A total of ninety-four pictures were auctioned in the second session of the Leverhulme piture sale, nearly all of which were bought by Americans. The total for this sale was $149,465; for the two $236,440. Total of the sale to date, $878,250.

The list of paintings sld with the catalogue number, description, the purchaser and the price, follows:

09—Portrait of Robert Devereux, second Earl of Essex, 1567-1601 (Marc Geeraerts, Anglo-Belgian, sixteenth century); R. C. Vose $275

10—Portrait of a lady (Marc Geeraerts, Anglo-Belgian, sixteenth century); Mrs. Graham F. Bandy $650

11—Flora (Eric Geone, contemporary English); H. S. Greims $225

12—Flower Painting (Marguerite Gerard, contemporary French); J. J. Hanauer $600

13—Flower Painting (Marguerite Gerard, contemporary French); M. L. Glass $100

14—Flower Painting (Marguerite Gerard, contemporary French); G. H. Sackett $350

15—A Coast Scene (Thomas Girtin, English, 1783-1802); Emslie Nicholson $100

16—Head of a Lady (J. Gwelo Goodman, contemporary South African); W. G. Mills $75

17—Portrait of Pepe Illo (Francisco Jose de Goya y Lucientes, Spanish, 1746-1828); bought on order. $25,000

18—Two Peasant Boys Singing (Frans Hals, Dutch, 1580-1666); Mrs. A. L. Leeds $1,900

19—Head of a Cavalier (Frans Hals, School of seventeenth century, Dutch); P. Tietacs $525

20—Porlock Church (Arthur Hacker, R. A., English, 1859-1919); Lee Roy Ireland $50

121—Portrait of a Lady (Hugh Douglas Hamilton, Irish, 1734-1806); Ehrich Galleries $125

122—A Wayside Shrine (William Havell, English, 1782-1857); E. Black $50

123—Moonlight (Henri Harpignies, French, 1819-1916), Clapp & Graham $3,000

124—A Study of a Farmhouse (Karl Heffner); Scott & Fowles..... $160

125—River scene; evening (Karl Heffner), Scott & Fowles..... $110

126—Water scene with trees (Karl Heffner), withdrawn.

127—Three miniature landscapes in one frame (Karl Heffner), E. Metzger $25

128—Three miniature landscapes in one frame (Karl Heffner), E. Black... $60

129—A Moonlight Scene (Karl Heffner), G. H. Sackett $60

130—An old stone house (Karl Heffner), E. Collins, agent $75

131—A water scene with trees (Karl Heffner), E. Black $60

132—A Salmon Pool (R. J. Hellaby, contemporary English), Emslie Nicholson $35

133—Arundel Castle (R. J. Hellaby, contemporary English), James Braylor $235

134—Miniature portrait of a gentleman (William Hogarth, English, 1697-1764), Judge Samuel Seabury..... $100

135—Venice (James Holland, English, 1800-1870), E. Black $150

136—Cathedral of St. Stephen's Vienna (James Holland, English, 1800-1870); Douglas Williams $40

137—Church of the Jesuits, Venice, (James Holland, English, 1800-1870); E. Black $200

138—Greenwich Hospital (James Holland, English, 1800-1870); E. Black.... $300

139—Still Life (Ruth Hollingsworth, contemporary English); Emslie Nicholson $100

140—The Shower (Ruth Hollingsworth, contemporary English); William C. Dickerman $150

141—Morning Mists (Ruth Hollingsworth, contemporary English); William Sawitsky $100

142—Flower Painting (Ruth Hollingsworth, contemporary English); Emslie Nicholson $35

143—Still Life (Ruth Hollingsworth, contemporary English); Emslie Nicholson $90

144—Still Life (Ruth Hollingsworth, contemporary English); J. W. Hornor $425

145—Mrs. O'Hara (John Hoppner, R. A., English 1758-1810); Alvan T. Fuller $3,250

146—Squire Cholmley (John Hoppner, R. A., English, 1758-1810); T. Kellogg $2,600

147—Miss Mary Rycroft (John Hoppner, R. A., English, 1758-1810); Alvan T. Fuller $8,000

148—Lucius Concannon (John Hoppner, R. A., English, 1758-1810); Ehrich Galleries $2,000

149—Portrait of a Lady (John Hoppner, R. A., English, 1758-1810); Emslie Nicholson $250

150—On the Strand, Josef Israels, Dutch, 1824-1911; Scott & Fowles..... $2,750

151—Through the Woods to Fairyland, E. A. Hornel, contemporary Scottish; H. S. Greims $400

152—Whither? Major Richard Jack, A. R. A., contemporary English; W. G. Mills $400

153—A Flower Piece, Mrs. Kennick, contemporary South African; Le Roy Ireland $30

154—Le Ruisseau, Eugene Laermans, contemporary Belgian; A. J. Sequeira $160

155—Marquise de Blaisel and Child, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Rosenbach Company $2,750

156—Kemble as Hamlet, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Rosenbach Company $1,200

157—Lady Elizabeth Skeffington, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Mrs. E. J. McVoy .$1,400

158—Head of Prince Hoare, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Samuel Seabury $2,200

159—Lady Trimlestown, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Mrs. William T. Towner.... $1,500

160—Mrs. Newte and Her Daughter, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Mrs. A. L. Leeds.. $800

161—Portrait of a lady in red turban, Sir Thomas Lawrence; P. R. A., English, 1769-1830; W. G. Mills... $700

162—Valley of the Doone, North Devon, Cecil Gordon Lawson, English, 1851-1882; Emslie Nicholson..... $5,100

163—Evening, Worcestershire, Benjamin William Leader, R. A., English, 1831-1923; H. A. Astlett $550

164—Worcester Cathedral, Benjamin William Leader, R. A., English, 1831-1923; Clapp & Graham..... $4,250

165—A Bacchante (James Mathews Leigh, English, 1808-1860), Jacob Levy $250

166—Antigone (Frederick, Lord Leighton, P. R. A., English, 1830-1896), H. A. Astlett $3,500

167—Mecca donkey with Arab attendant (Frederick, Lord Leighton, P. R. A., English, 1830-1896), W. G. Mills $110

168—A Mecca Donkey (Frederick, Lord Leighton, P. R. A., English, 1830-1896), E. F. Collins, agent..... $200

169—Madonna and Child (Frederick, Lord Leighton, P. R. A., English, 1830-1896), Mrs. H. Counihan, agent $775

170—Mountain Scene (William Leighton Leitch, R. I., Scottish, 1804-1883), Mrs. F. T. Haskell $100

171—The Courtyard of the Coptic Patriarch's House, Cairo, (John Frederick Lewis, R. A., English, 1805-1876), A. U. Newton $1,500

172—Portrait of Benjamin Flint, Esq., (John Linnell, R. W. S., English, 1792-1882); 173—Portrait of Mrs. Flint (John Linnell, R. W. S., English, 1792-1882), E. F. Collins, agent $3,350

174—Arcadian Shepherds (John Linnell, R. W. S., English, 1792-1882), Mrs. M. H. Cryer $750

175—A Sunset Landscape (John Linnell, R. W. S., English, 1792-1882), R. C. Vose $110

176—The Surrender (Sir James Drongole Linton, P. R. I., English, 1840), H. S. Greims $325

177—The Valley by the Sea (James MacWhirter, R. A., Scottish, 1839-1911), A. Riesenberg $600

178—The Cottage on the Dunes (Jacobus Hendrikus Maris, Dutch, 1837-1899), A. U. Newton $1,950

179—Caller Herring (Sir John Everett Millais, P. R. A., English, 1829-1896), Alvan T. Fuller $31,000

180—Queen Esther (Sir John Everett Millais, P. R. A., English, 1829-1896), Mrs. E. J. McVoy..... $800

181—Head of a Girl (Sir John Everett Millais, P. R. A., English, 1829-1896), R. C. Vose $225

182—Lilies (Albert Joseph Moore, English, 1841-1893), Scott & Fowles.. $350

183—Cherry Blossom (Albert Joseph Moore, English, 1841-1893) "on order" $850

184—White Hydrangea (Albert Joseph Moore, English, 1841-1893), A. Arnold $1,300

185—Study of "Topaz" (Albert Joseph Moore, English, 1841-1893), Scott & Fowles $1,000

186—Study for "Topaz" (Albert Joseph Moore, English, 1841-1893), "on order" $1,000

187—Portrait of Maitland of Lethington (Sir Antonio Mor, Spanish, 1512-1578), Mrs. E. J. McVoy..... $750

188—The Turnpike Gate (George Morland, English, 1763-1804), Mrs. F. T Haskell $1,500

189—The Slate Quarry (George Morland, English, 1763-1804), E R. Street.. $3,100

190—Selling the Pet Lamb (George Morland, English, 1763-1804), E. F. Collins (agent) $1,550

191—The Gypsies' Camp, (George Morland, English, 1763-1804), R. C. Vose $1,600

192—The Bear Hunt (George Morland, English, 1763-1804), E. Barass... $275

193—A Country Inn (George Morland, English, 1763-1804), M. Knoedler & Co. $1,000

194—Cymon and Iphgenia (George Morland, English, 1763-1804), Ehrich Galleries $400

195—Gypsies (George Morland, English, 1763-1804), Morton H. Meinhard.. $2,500

196—A Coast Scene, "The Look Out" (George Morland, English, 1763-1804), Karl Freund $1,100

197—The Farmer's Visit to His Married Daughter (George Morland, English, 1763-1804), Morton H. Meinhard $800

198—Louisa (George Morland, English, 1763-1804), I. C. Blandy $500

199—A Ship in a Storm Off a Rocky Coast (George Morland, English, 1763-1804), Karl Freund $1,150

200—The Market Woman (George Morland, English, 1763-1804), A. M. Todd $850

201—Anglers, France (William James Muller, English, 1812-1845), Emslie Nicholson $2,400

202—Two Young Anglers (William James Muller, English, 1812-1845), E. R Street $2,500

203—Witchurch (William James Muller, English, 1812-1845), Alvan T. Fuller $1,600

204—In the Bay of Stornoway (Sir David Muray, R. A., P. R. I., contemporary English), E. H. Rich

LEVERHULME PAINTINGS
THIRD SESSION

Anderson Galleries—The third and final session of the sale of paintings from the Leverhulme collection on Feb. 19 brought $110,745. Total for three sessions: $347,190. The list of paintings sold with their catalogue number, title and author, purchaser and price, follows:

205—Woody Landscape (Patrick (Peter) Nasmyth, Scottish, 1787-1841), A. J. Walsh $300
206—A Country Road (Patrick (Peter) Nasmyth, Scottish, 1787-1841), J. W. Young $1,900
207—The Spirit of the Caves (D. Kannah Nayadu), W. E. Willgrave.... $50
208—Irish Stew (Erskine Nicol, Scottish, 1825-1904), W. Thompson..... $450
209—Children of William Smith, M. P. (John Opie, R. A., English, 1761-1807), Scott & Fowles.....$1,800
210—Portrait of Lady Rocksavage (Sir William Orpen, K. B. E., R. A., R. I., Irish, 1878), Scott & Fowles.$2,800
211—The Old Cabman (Sir William Orpen), Walter M. Grant, agent.....$3,250
212—Portrait of a Girl (Rev. William Peters, R. A., Irish, circa 1740-1814), Ehrich Galleries $3,100
213—Westminster Hall (J. Paul, English, eighteenth century), Samuel Seabury $550
214—The Enchantress (George John Pinwell, English, 1842-1875), I. Gowney $80
215—The Presentation in the Temple (Antonio Pollaiuolo, Italian, 1432-1498), Karl Freund $625

216—Sweet Is the Breath of Morn (Sir Edward John Poynter, P. R. A., English, 1836-1919), H. S. Greims.. $350
217—A Suppliant to Venus (Sir Edward John Poynter), A. M. Todd..... $700
218—At Low Tide (Sir Edward John Poynter), A. W. Koovers..... $600
219—A Suffolk Valley, Autumn (Bertram Priestman, A. R. A., contemporary English), W. G. Mills..... $350
220—Sir Brooke Boothby, Bart (Sir Henry Raeburn, R. A., Scottish, 1756-1823), E. F. Collins, agent....$6,000
221—A Group of Three Children (Sir Henry Raeburn), Miss Rose Cumming $1,150
223—The Infant Academy (Sir Joshua Reynolds, P. R. A., English, 1723-1792), Miss H. Counihan, agent...$1,600
224—Countess of Thanet (Sir Joshua Reynolds), W. G. Mills.....$3,100
225—Venus and Cupid (Sir Joshua Reynolds), Scott & Fowles.....$5,250
226—Margaret Oxenden (Sir Joshua Reynolds), R. P. Tinsley.....$1,700
227—Queen Charlotte (Sir Joshua Reynolds), A. Arnold..... $700
228—King George III (Sir Joshua Reynolds), A. Arnold $700
229—Portrait of Miss Sarah Ann Falkiner (Sir Joshua Reynolds), Seymour H. Knox $3,750
230—A Gypsy Boy (Sir Joshua Reynolds), Miss H. Counihan, agent..$2,600
231—Portrait of a Lady (Sir Joshua Reynolds), Miss H. Counihan, agent...$2,000
232—Portrait of Mrs. Payne Gallwey and Child (attributed to Sir Joshua Reynolds), Miss Anna Berg..... $500
233—Mrs. Butler (Miss Carwardine), (George Romney, English, 1734-1802), Miss H. Counihan, agent..$1,050
234—Portrait of a Lady (George Romney), Hillyer Art Gallery, Smith College $500
235—Portrait of a Gentleman (George Romney), Mrs. M. H. Smith, agent $750
236—Portrait of a Lady (George Romney), C. F. Shallcross..... $300
237—The Lady of Pity (Dante Gabriel Rossetti, English, 1828-1882), Mrs. E. J. McVoy $1,700
238—A Sea Spell (Dante Gabriel Rossetti), Scott & Fowles.....$4,250
239—Flower Painting (Eva Savory, contemporary English), Miss Agnes Peyton $10
240—White Lilies (Sir James Jebusa Shannon, R. A., American, 1862-1923), Robert C. Vose..... $250
241—The Woman, the Man and the Serpent (Byam Shaw, contemporary English), J. Boucher $200
242—Purity (Byam Shaw, contemporary English), Clapp & Graham Co.....$1,000
243—Hope (Byam Shaw, contemporary English), Mrs. E. J. McVoy..... $900
244—Love, Strong as Death, Is Dead (Byam Shaw, contemporary English), Mrs. E. J. McVoy..... $350
245—The Annesley Children (Sir Martin Archer Shee, P. R. A., Irish, 1789-1850), Alvan T. Fuller.....$8,500
246—Miss Lee as Ophella (Sir Martin Archer Shee), Rosenbach Co.....$3,200
247—George IV and Mrs. Fitzherbert (Henry Singleton, English, 1766-1839), P. B. G. Daingerfield..... $200
248—The Woodman's Cottage (James Stark, English, 1784-1851), A. J. Walsh $600
249—A Woodland Scene (James Stark), Arthur Ackermann & Son, Inc.... $550
250—The Edge of a Wood (James Stark), Governor Alvan T. Fuller..... $550
251—A Woody Landscape (James Stark), M. Knoedler & Co..... $575
252—A Landscape (James Stark), Kenyon V. Painter $3,700
253—Pamela (George Adolphus Storey, R. A., English, 1834-1919), Albert Du Vannes $175
254—A Time of War (George Adolphus Storey), A. A. Hammerschlag..... $75
255—A Young Prodigal and His Friends (George Adolphus Storey), Barnet J. Klav $325
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